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LUITPOLD ST. 24,
BERLIN, W.
SEPTEMBER 11, 1904.

NOW that the Berlin concert season of 1904-5 is about to open, a glance over the main attractions it offers will be found interesting. First in importance comes the series of Philharmonic concerts under Arthur Nikisch, which may well be called the first concerts in Europe, for although Weingartner, with the Royal Orchestra, gives unexcelled symphony evenings, they lack the attraction of soloists, and his programs are not so varied and interesting as those of Nikisch. As the two greatest conductors of our day, they both have an immense following, and the two series of concerts and public rehearsals are invariably sold out. Personally, I prefer Nikisch.

The soloists of the Nikisch concerts have now definitely been engaged by Hermann Fernow, the head of the Wolff Musical Bureau, the proprietor of these concerts. They are Anton van Rooy, Eugene Ysaie, Leopold Godowsky, Eugen d'Albert, Richard Strauss (as conductor of his "Symphonia Domestica"), Madame Strauss-de Ahna, Jean Gerardy, Frederic Lamond and Frau Fleischer-Edel. Thibaud will probably play in one of the last.

Much interest is centred in the new concert undertaking of Mr. Fernow, about which I recently wrote. This is more of a philanthropic than a money making scheme, for the purpose is, chiefly, to enable gifted young artists hitherto unknown and without means to make a public appearance in the German capital under favorable auspices. These concerts will take place in the Philharmonic, with the Philharmonic orchestra, and a soloist of world renown will assist at each, so that the attention and interest of the press and public are assured from the start. Thus those fortunate debutants who appear at these concerts make their initial bow to the Berlin critics and public under the best possible conditions. For the first concert, on October 31, Van Dyck, Kocian and the twin sisters Christmann, of Moscow, have been engaged. Kocian and the Christmanns are new to Berlin.

For the subsequent concerts Mr. Fernow has thus far engaged two young unknown pianists, for whom he predicts great things, Germaine Schnitzer, a Parisian girl, who will play a new concerto by Pirani, and Ella Ney, a pupil of the Cologne Conservatory and of Leschetizky and Sauer, who will be heard in the Brahms B flat major concerto. There will be four of these concerts, and two debutants can be accommodated in each, which make eight newcomers. Mr. Fernow has had 800 applications, so there are 800 young artists in Europe who consider themselves ripe to begin a public career. Just 1 per cent. of them can be heard.

We will, as usual, have the popular Philharmonic concerts three times weekly, or seventy-five in all, and as for pianists, violinists, cellists and singers they will be as the sands of the seashore. I looked through the books of the Wolff Bureau yesterday. Here is a partial list of the pianists: Rosenthal will give six recitals; Godowsky four, besides appearing at a Philharmonic concert; D'Albert will play here three times, giving one big concert of his own with orchestra in the Philharmonic. Busoni will give three

recitals and three orchestra concerts, in which seldom heard works will be performed. At one of these he will play his own new piano concerto. Gabrilowitsch will give six recitals; Reisenauer, Ansgore, Dohnanyi, Carreño, Pugno, Dr. Neitzel, Risler, Lamond, Buhlig, Galston, Schnabel, several each; and we shall further hear Max Paur, Behm, Becker, Berthe Marx-Goldschmidt, Moriz Mayer-Mahr, Myrtle Elvyn, Louis Dimond, Arthur Hochmann, Hugh del Carril, Ernesto Consolo, Otto Hegner, Felix Dreysschock, Lafont, Schüler, Wanda von Trzaska, Stavenhagen, Lochbrunner, Stobel, Von Zadora, Günzburg, Foerster, Friedberg, Harold Bauer, Harrison, Jones, Eussert, Scherres-Friedenthal, and others too numerous to mention.

William A. Becker, the American pianist, will introduce his own new concerto accompanied by the Philharmonic Orchestra on October 13; other American pianists announced are Myrtle Elvyn, Louis Dimond and Miss Harrison.

The more important violinists thus far booked are Ysaie, Burmester, Marteau, Lange, Kreisler, Joachim, Sarasate, Halir, Gregorowitsch, Saenger-Sethe, Vecsey, Serato,

The Joachim Quartet will give eight concerts, the Bohemians six, the Halir four, the Waldemar Meyer six, the Parisians three, the St. Petersburg four, the Holländer three, the Wietrowetz three, the Brussels two, the Dessau four and the Lucien Cupet one, which makes over forty concerts by eleven different string quartets. Seven trios will be heard several times each, to wit: The Hekking, Halir, Barth, Zajic, the Dutch, Witek, and a new Parisian trio composed of the sisters Chaigneau.

As the vocal concerts booked outnumber by far all of the others, I will not attempt to name all of the singers. An event of importance will be Emma Calvé's first Berlin appearance, when she will sing Carmen at the Royal Opera. Yvette Guilbert will also appear in concert. Antonia Dolores, who so quickly won the press and public of the German capital last year, will give six recitals. The credit of bringing Calvé to Berlin is due to Mr. Fernow.

The Lamoureux orchestra, under Chevillard, will give two concerts, October 11 and 12, and the Meiningen orchestra will play three times, this being the first Berlin appearance of the organization under Wilhelm Berger. Joachim will be the soloist of the first and Berger himself of the second concert.

The total number of concerts will exceed 800. The Wolff Bureau alone has booked as many as six in one evening. I have not seen the books of the other two agencies, Stern and Sachs. The critics will have a hard but interesting season. Personally, I look forward to the fray with relish. Wonderful things are told of a new violin prodigy, Miska Elmann, a pupil of Leopold Auer, who is said to put even Vecsey in the shade.

A new book, entitled "Fingering on the Violin," by Josef Venzl, has appeared. The author tells us the startling news that a "well chosen fingering increases the distinctness and the means of expression on the violin," and that in the "well known etudes the second and fourth positions are too little used." He forgot to tell the student that the violin is held with the left hand and the bow with the right, assuming, I suppose, that any pupil who had practiced violin a few years would know that.

There is room—and a very large room it is—in violin pedagogy for a work on technic and bowing, embracing in a condensed form all the fundamental principles of the left hand and right arm. A vast amount of time is wasted with endless etudes and parrothe scale practice. What is needed is a set of exercises, few in number, that contain the whole principles of violin technic, and they should be practiced daily. These, combined with a few minutes of intelligent scale practice, will do more for the pupil than drudging his way through hundreds of etudes. The great trouble with books on technic and bowing is the excessive amount of material. Witness Sevcik, with his 4,000 bowing studies! The great bedrock principles of technic and bowing are few and simple, and it is easily possible to embody them all in a few comprehensive, we might say universal, exercises. Necessarily, these exercises must be based on the principle that "the greater includes the less," a very important principle that eliminates a large amount of drudgery. There are so many petty little things, like, for instance, the trill, that call for a vast amount of work if practiced alone for themselves, especially in cases where Dame Nature has not been over generous. Let such a set of exercises, combining all of the ground principles of technic and bowing in a brief scope, be practiced for an hour daily, and the pupil's progress will be rapid and he will stand on firm ground, because his growth will be universal, as it will comprise all essentials. Technical expansion is almost always one sided, especially where much time is spent on etudes. Some time must be devoted to etudes, of course. Some



A NEW CARTOON OF NIKISCH.

Petschnikoff, Elmann, Hartmann, Barmas, Jan Hambourg, Antoinietti, Erna Schulz, Ferchland, Otie Chew, Irene von Brennerberg, Witek, Debroux, Wittenberg, Lewinger, Modern, Elgers and Kubelik.

Charles Gregorowitsch has not played in Berlin for ten years. In fact, for several years nothing has been heard of him, and his reentrée is looked forward to with interest. Kubelik will try to make good his fiasco of four years ago. He will play under Eugen Stern's management. Arthur Hartmann will introduce a suite for violin and orchestra by Mackenzie and a ballade by Percy Pitt, who will come over from London to conduct it. Vecsey will be heard three times with the Philharmonic Orchestra and once in recital.

Lovers of chamber music will have a bounteous feast.

fifteen of the forty Kreutzer studies and a few of Rode's, Fiorillo's, Gavieni's, Ernst's and Dont's are important. The Paganini caprices are capital, but they do not come under the rubric of études. Let the pupil develop along thorough technical lines, then let him practice quickness of eye, the secret of good sight reading, which has nothing to do with being musical, and which can be developed quite aside from any musical studies, and he will soon be able to read easily at sight all of the études. Technical exercises should be made of difficult passages in concertos and other repertory pieces, which not only afford the student better technical drill than études, but which also give him something of practical value. What virtue is there in sawing away at the Kreutzer study No. 2 in C major for détaché or spiccato bowing, for instance, when the moto perpetuo by Ries or Paganini, or the passages in sixteenths in the finales of the Mendelssohn, Wieniawski or Vieuxtemps concertos serve the purpose quite as well or better, and at the same time help the pupil along in repertory? Endless repetition of the same study deadens the sensibilities and powers of concentration, and this latter is of paramount importance. Given this with the right set of exercises, very little time will be needed for technic. I shall never forget my first lesson with César Thomson, who is the greatest technician on the violin of our times, quite aside from his many other great qualities. Astounded at his wonderful command, I asked him how much time he devoted daily to exercises for retaining his technic. He said: "Not more than half an hour." I was dumfounded, but I later discovered it to be a fact. His knowledge of the violin and of the methods for overcoming its difficulties is so great that if he knew how to impart what he knows to his pupils he could make a great technician of any average talent in a few years. Thomson, however, is too far above mere technic and too little interested in it per se to devote much attention to it in the lessons.

The Frankfort Museum's concerts under Siegmund von Hausegger begin on October 14. As novelties Andreae's symphonic poem, "Schwermut—Entrückung—Vision;" Strauss' "Symphonia Domestica," and Hausegger's "Wieland der Schmied," will be given. These were the three most important new works heard at the Frankfort music festival last June. The soloists will be as follows: Vocal—Mmes. Kraus-Osborne, Ackté, Holmstrand, Hedwig Kaufmann, and Messrs. Wüllner, Forchhammer and Van Rooy. Piano—Pugno, Risler and Siliti. Violin—Irma Saenger-Sethe, Heermann and Marteau. Cello—Hugo Becker.

The abonnements concerts of the Frankfort opera house, six in number, begin October 5. The conductors will be Rottenberg, Kunwald, Schillings and Nikisch, and the soloists engaged are Ysaye, Edith Walker, Adolf Rebner, Carl Reich, Ernst von Possart (declamation) and Moriz Rosenthal.

The ballet of the Berlin Royal Opera has taken a new lease of life, and this is due to the interest Emperor William manifests in this form of art. Delibes' charming ballet "Coppelia" has been revived with great success. The Emperor did something in connection with this which he never did before—he attended a rehearsal of the ballet! And not only that, but he had one of the dances repeated three times! He expressed his approval in no uncertain terms, presented the ballet master, Emil Graeb, with a

costly diamond scarfpin, and gave everyone to understand that he wished a more extensive cultivation of the dance. Other neglected works of this kind will be produced during the season. Under the régime of Count Hochberg the ballet reached a point of utter stagnation.

Sarasate's "Zigeunerweisen" has been arranged for piano and orchestra, also for piano alone, by Bertha Marx-Goldschmidt, who will play it in her concerts the coming season.

Personals.

The artists are returning to town and are getting ready for the winter's work. Most of them will have a busy season.

Anton Hekking has been in Norderney. He played there at the last Frischen symphony concert, achieving enormous success. He is in fine shape for his American tour, to which he looks forward with keen pleasure. Those will be fortunate indeed who will hear the great cellist.

Leopold Godowsky, with his family, has returned from a delightful summer spent in Friedrichroda. He has moved from Luitpoldstrasse 20 to Kurfürstendamm 185, Berlin, W., much to the regret of his host of friends in this locality. Godowsky will have a very busy season concertizing.

Godowsky's pupil, Miss Myrtle Elvyn, of Chicago, will make her European debut here with the Philharmonic Orchestra the coming season. Miss Elvyn is a great pianistic talent and a charming girl. Her debut is looked forward to with interest, not only in the American colony but by many others who know of her rare gifts.

José Vianna da Motta has returned from Thal in the Thuringian Forest, where he has been resting and preparing himself for his forthcoming American tour. He is in the best of health and spirits.

Irma Saenger-Sethe, the queen of violinists, is back, much refreshed by her vacation. She is booked for many engagements. She will give three concerts with Moriz Mayer-Mahr, the eminent pianist. At the first one the artists will introduce a new sonata for violin and piano by Philipp Scharwenka.

Mr. Mayer-Mahr has spent the summer in the Tyrol, where he had a most enjoyable vacation. His numerous outside concert engagements, his duties at the Scharwenka Conservatory and his private lessons will keep him on the move.

George Hamlin, who has settled in Berlin for the season, has gone to London for a week to arrange with N. Vert

for appearances there next spring. He will be heard in oratorio and concert in Germany during the winter.

Vernon d'Arnalle, the Chicago baritone, passed through Berlin on his way from Munich, where he has stayed for the last month, to Paris. He sails for home September 17 from Liverpool. I heard Mr. d'Arnalle sing while he was here. He has a beautiful voice of peculiar sweetness, and he sings with exquisite taste and much warmth. As he is a handsome fellow and has a sympathetic personality, his popularity and social prestige in Chicago are not hard to understand.

Another Chicago artist who is in town is Mrs. Hanna Butler, wife of the violinist Herbert Butler, an old friend of former student days. Mrs. Butler seems to have the gift of growing younger and prettier with the fleeting years. I have not yet heard her sing, but hope to, as I remember her remarkably light pleasing coloratura voice of yore with pleasure.

In Francesca Kaspar, of Washington, I made the acquaintance of a young singer of great promise. She has been studying in Paris with Jacques Bouhy for the past two years, and only came over to Berlin for a visit. She has a dramatic soprano voice of beautiful timbre and she sings with skill and great expression. As she is a beautiful girl and has a fine stage presence, she should be a success as a concert singer.

Miss Helene Koelling, the American coloratura singer, who sings high B flat with the same ease that the average light soprano takes the high E flat, a fifth lower, has returned to town after a very pleasant two months spent in Rudolstadt, in Thuringia. During the summer Miss Koelling met Hermann Oechsner, the conductor and composer of Bielefeld, who was so charmed with her voice and style of singing that he wrote fourteen songs for her.

Miss Ella Free, the brilliant young pianist, of Omaha, a former pupil of the late Jedliczka, after several years of teaching and playing in her native town has returned to Berlin for a period of further study. She is accompanied by her mother.

Miss Rosalie Hart, a young American and one of Antonia Mielke's best pupils, has been offered a fine position by the director of the Magdeburg Opera for next year. She will continue her studies with Mme. Mielke during the winter and begin her work at Magdeburg in the autumn.

Miss Agnes Gardner-Eyre, the pianist, of Boston, has just completed a five weeks' tour of England with Ella

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Russell. She played in twenty-two concerts, visiting all the fashionable seaside resorts, and was very successful.

Reginald Hidden, violinist, of Portland, Ore., is in town for a few days. Since last April he has been a private pupil of Sevcik in Prague, with whose method he is delighted and with whom he will continue to study another year. Before coming to Europe a year ago Mr. Hidden was the most successful violin instructor in Portland.

Max Pilzer, the American violin prodigy, has gone to London, where he will probably spend the winter. Young Pilzer is a remarkably gifted boy.

ARTHUR M. ABELL.

Good Advice Repeated.

(From the New York Press.)

THE MUSICAL COURIER publishes a letter from a writer who gives advice to those who are aspiring to become pianists. Among many suggestions are the following:

Don't decide on a musical career; it will come to you; such a thing is ordained.

If you are truly gifted you need not pay \$10 an hour for instruction. Even hardened celebrities will teach you for less.

Study ten years—not six months—slowly, calmly, patiently.

Pray to the Lord to make you a good pianist—then go and hear all the others, to see if He is listening to your prayer.

If the world wants you it will seek you—so will the managers.

If you feel you must engage a hall—do it for somebody else.

Avoid falling in love with your piano teacher—it is detrimental to mental progress, whatever he may tell you to the contrary.

Study eight hours a day, and be ready, but study, study, study.

We all remember the monosyllabic advice that Punch gave to people about to marry. "Don't." Perhaps the same laconic suggestion will be an appropriate answer to those who ask: Shall I become a pianist?

H. J. Edmiston is Here.

H. J. EDMISTON, of Auckland, N. Z., secretary of the Auckland Choral Society for twenty years and associated with musical affairs in and around Auckland for the past twenty-five years (having managed such artists as Madame Trebelli, &c.), reached New York on the Lucania September 17, via London, on his trip around the world. Mr. Edmiston intends to spend six weeks in this country, dividing business with pleasure, in visiting Boston, Washington, Philadelphia and the St. Louis Exposition. He will return to New Zealand the early part of November.

NATIONAL FEDERATION OF MUSICAL CLUBS.

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THE Federation "plans" for study are attracting more and more the attention of the federated clubs. Some years since, at the request of the national board of directors, Mrs. F. S. Wardwell, of Stamford, Conn., prepared a suggested course of study extending over seven years. Upon its submission to the board, it was met with the warmest approval and many clubs began directly to use the first year's plan. So great has been the demand for the books for the first and second and third years that the entire edition for certain years has been exhausted and a new edition has been prepared and is now ready.

They have already been introduced into clubs ranging from Southern Texas to Pennsylvania, New Jersey and New York in the East; and from California, Idaho, Washington and Oregon in the West, to Nebraska, Iowa, Missouri, Illinois, Indiana and Ohio in the Middle Section.

Some clubs have followed the plans since they were proposed by Mrs. Wardwell at the board meeting in 1901.

"The plan is quite comprehensive, taking first a general view of music, including definitions in harmony, musical form and history from the earliest times, followed by 'The Nationalities,' particularizing the characteristics of the different nations; then those of Germany and Russia are taken minutely with the last book, that of the literary works of the 'Great Tone Poets.' These books are made out in questions or topics with programs and reference books suggested. A course of this kind prepared saves the club an immense amount of work and is something which has proven useful. As copies are reprinted changes are made toward their improvement.

"The study of the early history of music gives a basis and an understanding of the types or styles of music used in different countries and what led to the reformations of Palestrina, Gluck and Wagner, and the form of composition as developed by Haydn and Beethoven. All this with a knowledge of the life and the influences upon the lives of the different composers leads to a more intelligent interpretation of their works. The works of each composer are likely to be given more nearly in the characteristic style of the composer.

"Clubs as a rule are formed of married women who, in all probability, would not attend any classes or school when these things are taught, therefore a club fills a unique place which nothing else can fill. The study of the history of music gives added interest to the study of more difficult and higher class compositions than would likely otherwise be taken up; also the sister art, the history of the nations, contemporaneous with that of the great composers studied, is necessarily brought to mind, which gives added interest to the more serious lines of reading and study than that involved in many novels which furnish the entire reading matter of too many. The object is to make this as strong as possible, that each individual musician might realize its benefits to himself, to his pupils and his friends, and thus

try to have all musicians interested in the grand study of the history of this beautiful and refining art and the lines of its advocates.

"The clubs which have started with the books have universally continued and are constantly sending words of praise and approval of them."

Their adaptability to the needs of both large and small clubs is proved by the expressions from the clubs themselves.

The Tuesday Musical Club, of Akron, Ohio, with a membership of 400, has used the first year's books and is sending for a supply for the next two years, and writes that their members take an active interest in the work of the first year's books. The enjoyment was universal in the study and the feeling was strong that the afternoon meetings of the past year were the best the club had ever known.

The Franconian Musical Club, of Sayre, Pa., with a membership of but thirty-eight, is equally enthusiastic in commendation of the "plans," writing: "The entire executive board are greatly pleased with your book and sincerely hope that it will meet with the patronage it deserves."

The Wednesday Matinee Musical Club, of Marlin, Tex., has used the books for three years and ordered them for the fourth year.

The Genesee (N. Y.) Musicales has used the first and second year's books, considers them most helpful and finds it advantageous to occasionally introduce into the year's work programs on some special topic selected by the club's musical committee.

The Eurydice Club, of Toledo, Ohio, with a total membership in its two departments (choral and solo) of ninety-six, has used the books in its solo department's study work for two years with "entire satisfaction."

An ex-president of the Chicago Amateur Club volunteers the enthusiastic statement: "The plans of work seem to me to be so remarkable in every way as to give all of us in this Federation cause to be deeply grateful for their existence. What a labor it must have been to prepare them and how much learning they show."

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HOTEL CECIL, LONDON,
September 11, 1904.

WE are to have at Covent Garden an autumn season of Italian opera. This we shall owe to the enterprise of Messrs. Frank Rendle and Neil Forsyth, who have found it possible to formulate a definite operatic plan without interfering with their usual series of fancy dress balls. Accordingly, on October 17, a six weeks' season will be inaugurated by the company of the San Carlo at Naples, a house of even greater capacity than the Milan Scala. The entire forces are to be furnished by our Neapolitan visitors themselves—principal artists, a chorus of seventy, and an ample orchestra. But, as a matter of course, the scenic resources of Covent Garden will be drawn upon by the San Carlo stage managers. A characteristically Italian repertory may be looked for, though such familiar French works as "Faust" and "Carmen" will probably be given with their Italian libretti. Of things unfamiliar at Covent Garden, we are to hear Giordano's "Andrea Chenier" and Cilea's "Adrienne Lecouvreur," which latter opera was produced at the Milan Lirico last winter. It is probable, also, that Puccini's "Manon Lescaut" will be given. This work was scarcely a conspicuous success when the late Sir Augustus Harris introduced it at the opening of the season of 1893; but the production was hampered by a cast upon which the publishers of the opera urgently insisted. Apart from the Neapolitan company, other artists have been specially engaged, notably Mr. Caruso, whose many triumphs last season will be fresh in the memories of all operagoers. Matinees will be given on Saturdays. But the statement which has been published to the effect that there would be afternoon performances on the Fridays fixed for the fancy dress balls is based upon the assumption that the Covent Garden staff are able to achieve mechanical impossibilities. Theatre prices will be charged, and the directors of the Grand Opera Syndicate are taking personal interest in a scheme which may well lead to the establishment of a regular autumn season in London in place of the chance enterprises which have been the rule in the past.

At Queen's Hall the band, under the direction of Henry Wood, will be "at home" every evening until October 21. A large number of recruits joined the band at the commencement of the Promenade Concert season, owing to the resignations of members who could not see their way to attending all rehearsals and concerts—a condition imposed by the directors of the Queen's Hall Orchestra. Mr. Wood has succeeded in obtaining excellent work from his band, and with so energetic and capable a conductor at the head of affairs even better results may be anticipated as time goes on. The orchestra has again been engaged for the Sunday Concert Society's afternoon concerts, which will commence on October 2.

Eight symphony concerts, under Mr. Wood's conductorship, are to be given at Queen's Hall. The chosen dates are October 29, November 12 and 26, December 10, January 28, February 11 and 25, and March 11; and it is hoped that an even balance will be preserved between the classical and the modern. It is intended to give, among other novelties, Richard Strauss' most recent work, the "Domestic" symphony, Hugo Wolf's "Penthesilea," a symphonic poem of very considerable calibre, and Max Schilling's music to Wildenbruch's "Hexenlied." Native art is to be duly recognized, a new symphonic poem "Ulalume," by Joseph Holbrooke, based upon Edgar Allan Poe's poem, being among the absolute novelties underlined. It is good news in these days of inflated and exhausting programs to learn that the duration of each concert will be one hour and forty-five minutes.

A first series of symphony concerts is announced by the London Symphony Orchestra, which consists mainly of former members of the Queen's Hall Orchestra. This new organization made an excellent start last June, when Dr. Richter gave his valuable assistance as conductor. It has been decided that the venture in question shall be carried on as in Berlin and Vienna, where the members of the Philharmonic societies are their own directors and elect their own conductors. Several distinguished musicians will appear at Queen's Hall with the band during the forthcoming season. Cowen will conduct at the first concert on October 27; Arthur Nikisch on November 17; and either Schuch, of Dresden, or Glazounow, the well

known Russian composer, who has already visited London, will take charge on December 15. Sir Charles Stanford has promised to conduct on January 26, Edouard Colonne on February 16, and Sir Edward Elgar at the final concert on Wednesday, March 8. All the functions mentioned, save the last, will be held on Thursday afternoons. Arthur Payne will be the principal violinist.

With regard to music in the suburbs, there will be no falling off in activity during this autumn and winter. In the north the Alexandra Palace Choral and Orchestral Society continues to flourish under the vigorous direction of Allen Gill. Performances will be given of "Elijah," Elgar's "Dream of Gerontius," Coleridge-Taylor's "Hiawatha," "Messiah," Parry's "Blest Pair of Sirens," Gounod's "Redemption," Berlioz's "Faust," and Sullivan's "Golden Legend." The numerical strength of the choir will be fully maintained, as also that of the orchestra. Mr. Gill will also again conduct the concerts given by the Finsbury Choral Association, at which Coleridge-Taylor's "Hiawatha's Wedding Feast" and "Death of Minnehaha," Brahms' "Song of Destiny," "Israel in Egypt," and Elgar's "Caractacus" will be performed.

In the south, the Dulwich Philharmonic Society—whose members distinguished themselves last season by their admirable performance of Sir Edward Elgar's "Dream of Gerontius"—will give five concerts at the Crystal Palace. The chorus will number 260 and the orchestra seventy; in fact, just as many as the platform in the concert room will accommodate. In the list of works selected for performance are Goring Thomas' "Swan and Skylark," Frederic Clay's "Lalla Rookh," "Messiah" (Professor Prout's edition), Elgar's "King Olaf," Gounod's "Redemption," Hecht's "Charge of the Light Brigade," Stanford's "Last Post," and Schumann's "Paradise and the Peri." At the Bermondsey Settlement the Choral and Orchestral Union proposes to give performances of "Elijah," Stanford's "The Revenge," and "Phaëdrig Crohoore," Sir Hubert Parry's music to the "Agamemnon" of Æschylus, Handel's "L'Allegro," and Coleridge-Taylor's "Hiawatha."

Simon Buchhalter's Class.

SIMON BUCHHALTER, the pianist who recently returned from Vienna, is now located in a very attractive studio at 15 West Fifty-ninth street. Since September 1 Mr. Buchhalter has received many applications from pupils of all ages, and as a result he begins his first term as teacher here with an interesting class. Mr. Buchhalter is already booked for a number of social engagements in New York and nearby cities. He is an artist with an assured future. For the season 1905-6 Mr. Buchhalter will arrange to make an extended recital tour of the United States.

Mrs. Alves Resumes.

MRS. CARL ALVES, the well known contralto, resumed her lessons in voice culture Monday, September 19, at her home studio, 1146 Park avenue, near Ninety-first street, New York city. Former pupils who desire to continue their studies are requested to give notice as soon as convenient in order that hours may be arranged for new pupils.

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CINCINNATI.

CINCINNATI, September 24, 1904.

EDWIN W. GLOVER, local director of the May Festival chorus, has returned from a three months' trip abroad, during which he filled himself to the brim with musical news and fortified himself for the strenuous work of the coming season. In going abroad Mr. Glover had a mission to fill, which was to request Edward Elgar, the distinguished English composer, to cross the waters for the next Cincinnati biennial festival and conduct one of his great choral works at one of the concerts. He found Mr. Elgar in an amiable mood and was given the promise that the proposition would meet his serious and, if possible, favorable consideration. With Mr. Elgar the Cincinnati director visited a meeting of musicians held in favor of passing the international copyright bill, and was privileged to hear many different opinions on the same subject from noted musicians. In London Mr. Glover enjoyed the company of Mancinelli, the Italian conductor, and Pier A. Tirindelli, the Cincinnati violinist and composer, who for several seasons past has been the concertmeister of the Covent Garden season, and who has established for himself an enviable name among the musical celebrities of London. Mr. Glover, who, by the way, on his entire journey was accompanied by his wife and two children, crossed to the Continent and attended six of the Bayreuth performances, to his intense delight. The Cincinnati musician is one of those who believe that "Parsifal" ought not to be given outside of its Wagner home.

Mr. Glover returned in the flush of ruddy health, and if there is anything strenuous to be done in the musical line this season he has the physical and mental equipment for it. He expects from Theodore Thomas this week an outline of chorus work, to begin preparation for the next festival, and he is projecting some surprises for the Orpheus Club concerts.

Dr. N. J. Elsenheimer will have charge of the chorus work at the College of Music this season, and some extraordinary results may reasonably be anticipated. Dr. Elsenheimer, both by training and experience as well as by inclination, is superlatively qualified for the duties of his new position. At the Golden Jubilee Saengerfest he directed his own prize cantata, "Conservation of Arts," with great éclat and success. He brought the mass chorus, composed of the Catholic choirs of the city, to a high degree of perfection and on several occasions has proven his ability in conducting both chorus and orchestra.

The first educational piano recital by George Schneider for the present season will be of interest next Saturday afternoon, as it embraces the following program: Hadyn, sonata, E flat major; Beethoven, rondo, op. 51, No. 2; Schumann, fantasiestücke, op. 12, Nos. 1 to 4; Lippold, menuett, sarabande and gavot, op. 34; McDowell, "Les Orientales," op. 37, and Josef Suk, suite, op. 21.

The success of Adolf Hahn's talented pupil, Jessie Straus, is evidenced everywhere, judging by the criticisms which have reached her friends. The Chicago and Pittsburgh reviews by the critics all sound the praises of the remarkable playing of one so young. One of the Pittsburgh writers states: "Jessie Straus is the most brilliant of women violinists in the United States."

The present year is promising so much for the Ohio Conservatory of Music that the management is planning, besides the usual concerts and recitals, a number of dramatic evenings under the direction of Willis Irwin, principal of the dramatic department. Some operatic evenings, too, under the direction of Messrs. Graninger and Turpin, and an oratorio evening will be given. The rush of pupils has been so great that evening classes have been organized for the overflow.

The Cincinnati Conservatory of Music, under the direction of Miss Clara Baur, has entered upon what promises to be its most prosperous year. G. Morgan Stricklett, tenor, one of Miss Baur's graduates, who has been singing in New York city for the past four years, recently revisited his alma mater and gave a song recital before the students of the conservatory. The delightful program was followed by an informal reception, which gave Mr. Stricklett an opportunity to meet old and new friends. Miss Daisy Mae Seiler, who is the head of the piano department at Seavery College at Seavery, Ark., spent last month at the conservatory and did some repertory work with her famous teacher, Theodor Bohlmann. Miss Seiler graduated from the conservatory with honors in 1900. Miss Frances Moses, of the faculty, is at work after a summer spent in the East. Helen May Curtis, of the department of elocution, has returned after an extended trip to Atlantic City and other Eastern resorts. Theodor Bohlmann will open the concert season with a piano recital before the Covington Musical Club on October 3. The program will be devoted to compositions by English composers.

The Metropolitan College of Music will begin its annual series of faculty recitals October 1, when the program will

embrace Grieg's sonata in G minor, op. 45; romanza in F, Beethoven; "Ciaccona," Bach, and "Sonata Novelty," Holden Huss.

Mrs. William McAlpin returned to her season's work after a three weeks' sojourn in New York, where she placed her remarkable soprano, Vera Blair Stanley, with "The Prince of Pilsen" Company. Miss Stanley showed her extraordinary dramatic talent at the operatic performances given by Mrs. McAlpin and in "The Prince of Pilsen" takes the part of Nellie. She made a brilliant début recently at the Fulton street Theatre in Brooklyn. Mrs. McAlpin, whose fondness for coaching revives the personal convictions of high art, is performing this service for three more pupils, Christopher Bosord, baritone, comedian; Miss May Perin, soprano, and William Payser, tenor, who will soon make their professional débuts in the East. Mrs. McAlpin is arranging for a series of dramatic and operatic recitals during the season.

Matters for the forthcoming season of the Symphony Orchestra are taking definite shape and the management is arranging for what promises to be the most brilliant season the orchestra has ever had. The first fall meeting of the Orchestra Association will be called by Mrs. C. R. Holmes for Tuesday morning, October 4, when the engagement of the soloists for the coming season will be determined, as well as the engagement of several new members of the orchestra. Two new 'cello players are expected, one to succeed the late Michael Brand and another to replace the first 'cellist of last year. Mr. Van der Stucken is expected to return from Europe in time for this meeting. Manager Edwards has announced several out of town dates for the orchestra, one of which comes the week of February 23.

Andrew J. Boek has been elected musical director of the Polyphonic Club of Covington. The club will comprise about 100 voices and will give several concerts this season. At one of them Mrs. Hissem de Moss will probably be the soloist.

J. A. HOMAN.

Dudley Buck, Jr., Returns.

DUDLEY BUCK, JR., the tenor and vocal instructor, who was married to Miss Helen Babcock September 1, has just returned from his wedding trip and resumed teaching. He will receive prospective pupils between 3 and 4 o'clock Tuesdays and Fridays, at Carnegie Hall, and on Wednesdays and Saturdays at 183 Columbia Heights, Brooklyn, at the same hours.

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ABOUT THE VOICE.

By S. CAMILLO ENGEL.

[AURORA'S NOTE.—I disclaim all originality of theory in the following lines. For that I am indebted to Ifert, of Dresden, and to my late lamented teacher, Signor Bignio, of Vienna. The few ideas contained therein that I may claim for my own are the result of the teachings of these two masters.]

VERY much has been said of the voice in singing, and not enough of the speaking voice. And yet, considering the fact that proportionately only few people sing, it seems that the speaking voice equals the singing voice in importance. A cultivated speaking voice is as desirable as beautiful hair, pearly teeth or any other physical quality.

The peacock is admittedly a fine looking creature, but let him utter his cry, and the sensation caused by his sight will receive a rude shock. On the other hand, how modest and insignificant looking is the nightingale—nothing to recommend it to the eye but its graceful curves. Yet he who has heard it sing will ever remember it with a warm and grateful heart. A woman, whose natural instinct is to appear as beautiful as possible, will find no labor too hard, no sacrifice too exacting, no trouble too great, to accomplish her desire. How many ever think of bestowing not the same but any attention at all, to the voice. And yet a well modulated, cultivated voice will never fail to impress the hearer. I knew a girl who was not strikingly beautiful, but her speaking voice was like incense. It captivated all who heard it, and she had more devoted admirers than many a beauty with the lines of a Juno and the voice of a crow.

Why should it not be so? The voice is the vehicle of our most beautiful and most subtle emotions. It is, I am tempted to say, the crystallization of the soul. Then why should we clothe such noble inspirations as faith, hope or love with a voice that rasps, that grates, or is covered with a nasal twang, as a beautiful sheet of water is hidden under slime and slough? In our generation only the owners of singing voices have them trained. And even among them many who do not have to or wish to make it the means of a living refrain from doing so. It is fruitless to hunt the reason of this condition, but its existence cannot be denied. There are public speakers who, by reason of a well cultivated voice alone, hold an audience or a congregation spellbound. Others, with all their clever utterances and beautiful diction, delivered with a voice either raucous or guttural, or nasal, but very often with all these three qualities combined, painfully fatigue their hearers.

It will readily be seen, from what I am going to say, that every voice can be, to say the least, improved. Let us consider only two of the before mentioned faults. It is known with absolute positiveness that guttural speech or song is caused by an undue pressure of the tongue upon the larynx, and nasal speech or song by the negligent and

nerveless position of the soft palate, which, being permitted to hang down listlessly, causes the sound to find its exit through the nose alone, instead of using both that organ and the mouth for its way out. Hoarseness (if the throat be not diseased) is the result of years of ill usage. There is another faulty production of the voice, which makes the unenviable possessor thereof appear as though he hid a small sized dumpling in his larynx. Its cause is found in the too high position of the thyroid cartilage, commonly called "Adam's apple." There are exercises which, if persistently practiced, will entirely eradicate guttural speech or song. Likewise will a proper attention to the soft palate, which also can be made the subject of well directed exercises, put an end to the nasal twang. Some other minor faults can be easily gotten rid of. In reference to the singing voice, I may state that the "best way" to free it from any or all of these defects is through the three stages of whispering, speaking and singing. Substituting "best mode" or "best method" for "best way," I am naturally led to speak about methods.

There are many methods prevalent for the cultivation of the voice. But only one is right. Naturally it will be asked, which is this one? That which follows nature's own indications is the right one. It would be interesting enough to enumerate and describe the scores of methods by which as many teachers claim to "build" voices. They only succeed in destroying them.

That is the reason why the voices of so many singers, on the operatic as well as on the concert stage, after a few years' activity, become wabbly in tone, difficult of emission, void of charm—in a word, are wrecked. They were not built, to use this word properly. There is no foundation to them. Nature's laws are the same, whether applied to the biceps or to the vocal chords. Develop them accordingly and they will grow stronger and better. Act contrary to them, and they will wither. So there is but one method by which a voice can be cultivated.

How is the inexperienced student to know whether he or she is rightly guided or not?

Nature herself sounds the warning note. Only most of us would rather believe the utterances of the fashionable "voice builder" than to heed her admonitions. A slight hoarseness after singing, the sensation of discomfort in the throat, pains or even bleeding, are her danger signals. And yet, though it sound incredible, and be a blow to common intelligence, there are owners of beautiful voices, who, in spite of these unmistakable signs, and their better instinct notwithstanding, continue to follow the wrong path.

Nature is so bountiful in her endowment of us that though we may mildly dissipate and not exhaust our strength, to quote the words of a well known clergyman, voices that have not gone too far in the wrong direction may be restored under the guidance of a judicious teacher. He, however, must have the intelligent co-operation of the pupil. Someone very justly said that the teacher may be compared to a finger post pointing out the road. The pupil must follow it, ready to overcome all its hardships. True,

it is sometimes narrow and too straight to be pleasant, but its end is beautiful and compensates for all the trouble and pains taken.

As it is impossible to sing or to speak without breathing, let us first consider the natural laws in reference to it. Much ink has been spilled, much bitterness has been engendered, as Dr. Mackenzie puts it, on this, as on all other subjects pertaining to singing. You will have heard it said that diaphragmal, abdominal breathing should be employed. This is correct, but nine time out of ten the student is left to his or her own resources to find out what it means. It happens, however, that the tenth, not in the least overawed by the bombastic appearance of the teacher, asks him, "What do you mean by abdominal breathing? How is one to do it?" The answer will be so ambiguous, misty and incoherent that the earnest inquirer will be more confused than ever. Let me state in a few simple words what should be done by the public speaker or singer to acquire abdominal breathing. During inhalation the lowest ribs should be made to come forward in their entire circumference, on the back as well as on the sides. This, if correctly done, will necessitate a slight protrusion of that small region of the abdomen which fills out the space between the lowest ribs, known as epigastric in anatomy, and the recession of its remaining largest part, to accomplish which some of our great singers wear a broad belt around the abdomen. The chest should all the time be raised; not so, however, the shoulders. In this way the lungs will be well filled with air. In common conversation the lungs need not be filled completely, which is one reason why the majority of people do not employ this method of breathing. Nevertheless, it should be, in a lesser way, of course, adapted to our daily life, too.

If people knew how to breath properly they would find the source of the strength of their voices, where it should lie; that is, in their skill of breathing, and not, as is too frequently the case, in the undue contortion of their laryngeal and neck muscles.

The key which will unlock the door to perfect singing is found in the employment of only those muscles that are instrumental to the production of the voice, and "the subjection to neutrality of all others."

Allow me to illustrate this in reference to breathing. A good many beginners, and even some advanced singers, produce a noise during inhalation. A well known "star" of the last opera season was such a sinner in this respect that one Sunday evening, when he sang a few of Schubert's songs, his breathing could be heard in the last rows of the orchestra chairs. The effect was very unpleasant. This noise is caused by the contraction of the muscles of the nose. The channel through which the air should get into the lungs certainly is the nose; but that is all. Its function begins and ends there. Breathing proper is done by the abdomen, and no muscle of the organ of smell has anything to do with it. Let us take, for instance, the muscles of the neck. The sight of a singer with swelling and reddened face is as repulsive as not unfamiliar.

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The first of the resonating cavities are the lungs. According to Rossbach, they play the dual role of both bellows and resonators. The lungs, with the bronchiæ and the chest, should form the pedestal of the voice. Singers who do not know of this support their voices with the throat, which leads to an unnatural emission of the tone, because it employs muscles that ought to remain passive and deprives it of its foundation.

The lower tones principally will find their resonance in the chest. The higher and highest ones look to the cavities of the head and nose for reinforcement, without abandoning the billowy support of the vibrating air of the lungs and chest. To sum up, the tone of the voice is a living column of air which reaches from the chest into the head. A German singing teacher says: "What makes the art of singing so difficult is that the singer must not only form his tones, but transform his raw instrument into an artistic machine. At first the studies should be pursued with half the power of the voice, *mezza voce*. I am aware that there are teachers who proclaim just the contrary. They make their students sing loud in order, as they phrase it, to "bring out" the voice. They accomplish more than that, they drive it out and away. There are many reasons why their advice leads to destruction. Permit me to mention one. A vital maxim to be observed through all singing is: "To accomplish the most with the least expenditure of muscular effort, as well as that of breath."

The artistic forte in singing is not done with a forcible and large stream of air, but with a proportionately small current, well concentrated and well directed, so that the intensity of the tone may be enhanced by its overtones,

which are lost if the air column does not strike against the proper part of the mouth, and the resonance of the cavities of head and chest. But the beginner, not knowing of these highly indispensable principles, produces the desired tone by the aid of a powerful air blast and employment of muscles that have nothing to do with the production of the voice. The first will eventually rub away the precious lining of the vocal chords, the second will induce a stiff neck and inflexible larynx, and all of it produces the tremolo, which is the prominent feature of modern singing, and which is called by those that do not to see, or rather hear, vibrato.

If, on the contrary, *mezza voce* is employed, which is the result of the relaxed position of larynx and neck, as well as the light and fluffy but concentrated condition of the air column, the pupil will learn to both control and guide his or her voice, to both hear and feel it. Moreover, soft singing lends the greatest help to overcome the difficulty of the blending of the registers. Concerning the region of tones on which exercising should be commenced, one should choose the best part of the voice, which in most cases will be found to be the lower middle register. Very important is the question on which vowel to sing. Female voices ought to begin on a soft "oo" and a somewhat stronger "ee," followed by "aw"; "ee" and "ue" are the best ones for men's voices, followed by "aye" and only afterward by "aw." Children's voices should be cultivated by means of the vowels "aw" and "o" within a range of eight tones that should never be exceeded. Quite essential for the beauty of the tone is the position of the mouth. If Tosi and Mancini, two old Italian teachers, recommend a smiling expression, they were quite right, because "aw" was their principal practice vowel, and with all vowels of a bright ring the mouth should have an oval form, its corners somewhat receding with lower teeth slightly exposed.

Vowels with a darker coloring like "o" and "oo" compel a protrusion of the lips which is not very helpful to a graceful smile. Little by little the voice, placed on a rational foundation, like the one which I endeavored to outline, and for which we are entirely indebted to the old Italian masters, will develop in largeness, beauty and nobility. It will become in the hands of the singer a perfect instrument, flexible, supple and obedient to the slightest inflection of the will. And the auditor may give himself up to the reception of whatever emotion the artist proclaims.

If the singer feel or seems to feel the music of the composer, as well as the words of the poet, we say that she or he sings with expression, because expression is the manifestation of feeling or emotion. Those that are endowed with a good deal of imagination will not find it difficult to succeed in this. Others will have to approach the sim-

plest song, as well as the most complicated air, with the three following points in view: First, to find the logical and psychological situation to be presented. Second, to consider the character that proclaims, and thirdly, its subject. After having solved these points satisfactorily the singer must make himself their centre, their master. The mechanical means for the attainment of this desideratum lies in the more or less sharp pronunciation of the consonants. Their prolongation at either the beginning or end or both of the syllable is of great help. Iffert says: "To weigh the relation between consonants and vowels; to sometimes augment the one, and diminish the other; or to give greater intensity to the vowel sounds and characterize the consonants by a mere breath; or to increase both against faintly echoing both at other times, and all imbued with true tone coloring as well as modification of tempo." This is perfection of expression. The Italian school distinguishes between three styles: *Canto spianato*—smooth style; *canto fiovito*, florid, and *canto declamato*, dramatic.

The first named is the noblest of all. It demands perfect intonation, an exquisite gradual swelling and diminishing of the voice, which should be continually employed and may be likened to throbbing, pulsating life, and a refined portamento. The second derives its name from all kinds of *florituri*, *arpeggios* and *roulades* of runs with which it abounds. The shifting of the weight from the vowels to consonants, without underrating, however, the importance of the first named ones, represents the third style. How should the professional singer live? Moderately in everything. He should guard against cold or wet feet; against draughts and sudden changes of temperature; take care of his stomach and avoid all sorts of excitement. It is very much to be recommended that he fortify his body by cold baths and physical exercise. To wear high or narrow collars is not advantageous. The throat should be exposed to the air; this will harden it; except the singer leave a warm room or the stage, when the neck should be covered with a muffler. Referring to male singers, no rule can be laid down as to the use of tobacco. Some are made hoarse after the use of one cigar, others may smoke half a dozen without the least ill effect. After a heavy meal one should wait at least two hours before singing. The sum total of the daily studies should not exceed from one and a half to two hours. Beginners, of course, must restrict themselves to a few minutes only, increasing the time little by little as they progress. The day's work should be commenced with five minute exercises, which with advanced students should invariably take the form of *mezza di voce*. The five minutes' work are followed by a pause of ten minutes. Fifteen minutes' renewed work may bring the first hour to an end. After considerable rest, of at least one hour's duration, one may now sing again for fifteen minutes, rest half an hour, and

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finish the morning's work with another ten minutes' study. Practice always between long rests, and never much at a time. Avoid practicing on the highest or lowest notes. I mean, after they have been once established, which is done by just touching them either through a scale or an arpeggio. If indisposed, do not sing at all. It is very important that the singer use the speaking voice in the same manner as the singing one, and neither much or loud on days of performance. No singer who leads a sensible life need fear to lose his voice. But he must know how to sing; his voice must have the proper foundation. The art of tone production must be understood thoroughly. Permit me to offer a few remarks on the length of time required for the mastery of the noble art of singing. When we remember that Farinelli studied nothing but exercises patiently for six years, that Rubini toiled seven years with unflagging industry before he appeared before the public, then their vocal feats are easily explainable. The rigorous and well conducted studies that were pursued for years with an admirable perseverance had given their vocal and breathing apparatus that strength and flexibility which are essential in order to accomplish what they did. A "Ferri," a "Sassaroli" or a Faustina Hasse sang in one breath, lasting from fifty to sixty seconds, difficult runs, a long messa di voce and a trill which ended in a chromatic scale, both up and down. It is not to be wondered at that under such conditions the art of singing bloomed to its highest perfection. That these accomplishments are matters of history and not fabulous must be distinctly emphasized. And not a collection of wonderful recipes did it, but close and intelligent application to study extending over a number of years, with nature's own laws as their guide.

What now is the modern spirit of the aspirant for vocal honors? Almost the first question asked is: "How long will it be before I get a song?"

It is the same as if the youth taking up the study of an instrument like the piano or violin would express the desire to play a Chopin nocturne or a Vieuxtemps concerto after three months of study. And yet the muscles of the fingers and wrists are not anywhere near as delicate as those of the throat, and the instrumentalist has these two great advantages—that he can use his physical eyes for critical purposes and possesses an instrument all ready; whereas the singer must be trained to see with the eyes of the mind and must fashion his instrument. Nobody would think of wearing a rough diamond. It must first be cut, and the more perfect the cut the more valuable the diamond. This also applies to the voice. And to do it well requires time. It is forgotten that everything in nature is of slow growth and progress. It took countless millions of years to produce man from a mere cell. It is only by degrees that the voice can be naturally developed and molded.

Therefore, and this is good news, the old Italian or natural method is not lost. Its principles, its conditions, are the same now as three hundred years ago, even though it be not necessary to spend six or seven years on exercises exclusively. All those who possess the seriousness and industry of the old masters of song can achieve what they did, provided they are endowed with the same physical and psychical gifts. But there are many who want to sing only for their and their friends' pleasure. Must they, too, submit to so rigorous a schooling? Decidedly not. Half the prescribed time suffices in their cases. Yet at the commencement of their studies, when they are obliged to learn formation of tone and the molding of their instrument, it is best not to hurry but to advance step by step. Because nothing in nature can be precipitated and anticipated, and we must conform to her laws if we do not wish to fail.

The modern "German school" is apt to pay excessive attention to the language part of song at the expense of bel canto. Madame Marchesi says that the German school is the very antithesis of the true art of singing. It would be wrong to hold Richard Wagner responsible for this. He says very emphatically that he does not wish the beautiful tone quality of the Italian school sacrificed. But in Germany, as well as elsewhere, the ambitious youth cannot wait, cannot abide the fullness of time, and offers to the public the unripe fruit of his labor. Such singers do not know themselves the result of their tone formation, and produce in consequence one and the same tone in as many different ways as it is sung.

Just listen to the performance of such a singer's song or opera role, uninfluenced by his gestures or acting or words, and you will find my statement verified.

No! He who wants to become a great artist must study constantly, indefatigably and intelligently to acquire that sound and beautiful tone formation which is the secret of the Italian school, and must accord his vocal organs that treatment, rather schooling, which is based on natural laws—laws that have been and will be eternally unalterable, and which constitute the very cornerstone of the Art of Song.

Anna Miller Wood.

MISS VIRGINIA PIERCE, daughter of Mrs. James Pierce, for many years soprano of the First Unitarian Church, of San Francisco, will accompany Miss Wood to Boston and study with her this winter. Miss Pierce gives the promise of making a fine singer, and is already an excellent musician. She studied with Miss Wood during one of her previous visits to San Francisco.

Madame Söhle has been engaged for the vocal department of the Dresden Conservatory, in place of Julius Iffert, who accepted an important position at the Vienna Conservatory.

BOSTON.

Boston, September 24, 1904.

THE program for the first concert of the Symphony Orchestra has been arranged entirely from works by Dvorák. The orchestra will be assisted by a vocal quartet.

Miss Maud Paradis was married on September 7 to George Andrew Lane, and a reception was held in the evening at the Hotel Oxford.

George Copeland, of the Wm. L. Whitney School for Pianists, will be with Signor Giuseppe Buonamici in Florence, Italy, for a few months, and in the spring will go to Paris to continue work with Harold Bauer.

Harold Bauer will teach exclusively in the Paris branch of the Wm. L. Whitney Piano School this season.

Mr. and Mrs. Heinrich Schuecker will return from Europe in season for Mr. Schuecker to take part in the Worcester Music Festival.

Mr. and Mrs. Reinhold Faelten arrived home last week, after a delightful summer abroad. They spent some time in Berlin and visited many of the well known musical institutions in England, Germany and France.

The season at the Faelten Pianoforte School was opened with a rush, and there is always a long line waiting. The usual weekly concerts will be given and Carl Faelten will give a series of public recitals, as in past years.

It is said that the number of concerts to be given in the smaller halls and already arranged for is unusually large, and it would appear that the coming season will be very active musically.

Two of Theodore Schroeder's pupils, Miss Syrena S. Steere and Willis H. Doe, have recently made successes. Miss Steere sang in Amesbury last week, achieving such a success that she was at once engaged for two other concerts. Mr. Doe sang at the musical festival in Ocean Park last month.

Aug der Ohe Plans.

AT this writing Adele Aus der Ohe is expected to arrive here from Europe. She will open her tour in Milwaukee on October 14 and will give two New York recitals early in the winter.

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Musical Briefs.

Nahan Franko has succeeded in closing a number of engagements abroad for the spring tour of the Metropolitan Opera House Orchestra, and will sail for New York in time to be present at the opening rehearsals of the Opera.

Edmund Lichtenstein, the young violinist, who appeared some years ago as a prodigy, known as Gerome Helmont, has been visiting his family in Detroit during the summer. Mr. Lichtenstein sailed for Europe on the Blücher, Thursday of last week, to resume his position with the Kaim Orchestra in Munich.

Thursday, September 22, W. L. Blumenschein completed his twenty-fifth year of service as organist and choir director of the Third Presbyterian Church in Dayton, Ohio.

William Bunch, a pianist, who has made a reputation in the Middle West, gave his first recital in Indianapolis, Ind., in the hall of the Central College of Music a fortnight ago. Mr. Bunch played numbers by Bach, Beethoven, Mendelssohn, Schumann and Chopin.

Among the arrivals from Europe last week was Miss Emma Heckle, the soprano, from Cincinnati, Ohio. Miss Heckle is back from a four months' sojourn in Germany and Switzerland. She has planned to return to Cincinnati this week to resume her duties in the vocal department of the Krueger Conservatory of Music. Miss Heckle has an interesting class and in addition to her teaching will, as usual, fill concert engagements this autumn and winter.

A. J. Goodrich and Mrs. Goodrich are back in New York after a three months' sojourn at Lake George. The Goodriches have planned to spend the autumn and a part of the winter at their apartments on St. Nicholas avenue.

The three branches of the Berta Grosse-Thomason School for Piano reopened last week—at 359 Degraw street, Brooklyn, 335 and 337 Fulton street, Brooklyn, and 13 Elm street, Morristown, N. J. Madame Thomason's assistants for this year are William E. Bassett, Miss Belle

Perkins, Miss Louise Thompson and Miss Mabel Anderson.

Mrs. Mary Gregory Murray has been re-engaged by the New York Board of Education to give lecture recitals this autumn and winter. The Brooklyn Institute of Arts and Sciences has also re-engaged Mrs. Murray, this being her third year before the cultured institute audiences. Some of Mrs. Murray's topics for this year will be "Music Study as a Liberal Education," "The Simplicity of Music," "Mathematics in Music" and "The Principles of Expression."

The eminent basso, Julian Walker, is engaged to sing "The Dream of Gerontius" at Pittsburgh. This artist is deservedly in great and early demand.

Mrs. Lucille Smith-Morris, the well known pianist, is preparing a number of her compositions for publication.

Franklin L. Stead, director of the College of Music at Jacksonville, Ill., arrived from Europe last week. Mr. Stead spent the summer in Paris, studying piano and organ.

Mrs. Alice Garrigue Mott has returned from her summer vacation in the Berkshire and Adirondack mountains, and will resume her teaching at her residence, 172 West Seventy-ninth street, October 1. As Mrs. Mott is constantly occupied, she will try voices and advise applicants for vocal lessons by special appointment only. Mrs. Mott's sister, Mrs. Laura Esperanza Garrigue, will again take up her work with Mrs. Mott, as usual. Miss H. Belle Holt will also assist Mrs. Mott.

The incidental music for Margaret Anglin's new play, "The Eternal Feminine," will be written by Prof. Horatio W. Parker, of Yale. There are to be twelve musical numbers, including overture, intermezzo, Greek chorus and a dance of bacchantes.

Marguerite Stilwell, the pianist, is at the Hotel Equinox, Manchester, Vt., until October 1, when she returns to town.

The Way News Travels.

(From THE MUSICAL COURIER, March 2, 1904.)

AT the Christian Science church Musicus listens for a time to the throaty voiced tenor, who bleats off the key most painfully and constantly.

Musicus (to his neighbor)—Great Scott, man, how do you stand this awful music? That tenor is vile!

Scientist (quietly)—We simply imagine that we are listening to De Reszke, and the tenor imagines that he is singing like him. It is a very simple process, if you have faith.

(From the London Musical Standard, September, 1904.)

A correspondent tells a contributor to a Sunday contemporary that he was recently at a Christian Science service, and the music was so atrociously bad that he afterwards asked a member of the congregation how he had endured it. "We just imagine we are listening to De Reszke, and the tenor imagines that he is singing like him," was the reply.

At the Whitney School.

W. M. L. WHITNEY'S International School for Vocalists, Pianists and Violinists announces that Charles Martin Loeffler, the distinguished composer and violinist, has been engaged to represent the school of composition. This engagement is probably of more interest than any other which could possibly have been made in this field. Mr. Loeffler is not only a musician of extraordinary ability and scholarship, but also of unmatched experience with the work of orchestras, having been connected with the Paris, Nice and Boston organizations. He is the chief representative of the violin school of Massart and Leonard, and is the teacher of highly successful students, the most distinguished being, perhaps, Arthur Hartmann, applauded of all the foreign press as a violinist of the very first rank. Mr. Loeffler will teach in Paris during the coming season.

Philip Hale, the American music critic, will hear and criticize the work in all music departments for the benefit of pupil and teacher. The specialization of the function of criticism is an original and important feature of the International School. Mr. Hale will also give lectures on musical history.



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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris Correspondent of THE MUSICAL COURIER.]

THE Paris Opéra-Comique company, under the direction of M. Albert Carré, will give performances at certain fixed intervals during the coming winter in the Gobelins, Grenelle and Montparnasse theatres. These performances will be given at the lowest prices possible, the Opéra Comique management desiring only to cover its actual expenses.

Young and unknown dramatic writers in France are to be recognized and their wants attended to, their ambitions gratified, as will be seen in the following. Under the title of the "Théâtres des Inconnus" a small playhouse has been founded in Paris, where the works of young authors will be presented. The representations will commence in November next.

Among theatrical announcements here, one reads, that M. Cazelles, director of the Théâtre Français at New Orleans, La., is shortly to leave Paris with a French theatrical company for New York, where engagements have been booked for four weeks. The plays to be performed are chosen mostly from the old-time French dramas which will be interpreted by a representative company, including: MM. Dulac, Martin and Bréant and Mmes. Renot, Murger and Ainaud Miliarès. At the termination of their New York engagements the members of the company will proceed to New Orleans.

After the return of Mlle. Lucienne Bréval to the Paris Opéra during the latter part of this month, Gluck's opera "Armide" will be taken up for study and presented with Mlle. Bréval in the title-part.

M. Scaramberg, the tenor, or rather one of the tenors, at the Opéra has been re-engaged by Director Gailhard for the next year.

This week at the Opéra may be called "tenors' week," the gentlemen of high voice holding all the titles and full sway in the characters of Le Prophète, Lohengrin and Tannhäuser.

The week's repertoire at the Opéra Comique is as follows: Monday, "Caïd" and "Farfadet"; Tuesday, Lakmé (400th performance); Wednesday, Mignon, with Charlotte Wyls; Thursday, Le Barbier de Séville and Les Noces de Jeannette; Friday, La Traviata, with Mme. Guionie as Violetta; and Saturday, Manon, with Mme. Carré in the title rôle.

In Massenet's opera "Chérubin," which is to be produced at Monte Carlo next February, Mme. Marguerite Carré will create the part of Nina. Miss Mary Garden is to sing the title-rôle; Mlle. Lina Cavalieri has been assigned the character of Ensolleiad, and M. Renaud will assume the part of Philosophe.

From a private source in Italy, than which none should be more reliable, I learn that early in the autumn Puccini's "La Tosca" is to be produced at the Paris Opéra Comique in Italian with Mme. Emma Eames, and De Marchi, the tenor, under direction of Cleofonte Campanini of the Scala at Milan.

Because of the word "Italian" however, I am inclined to doubt the feasibility of such a performance—Government theatres, under which the Opéra Comique is classed, making the use of the French language obligatory.

A new Concert and Theatre Agency has been formed in this city under the title of "Société Musicale" of which MM. Gabriel Astruc and Cie are the managing editors. Besides M. Astruc this Société Musicale includes the MM. Emmanuel Rey and Louis de Morsier and their combined concert-managing interests.

On October 3, the "Schola Cantorum" over in the Latin Quarter, will be reopened and the various courses in classical music resumed.

Before beginning its regular season of Paris concerts on October 23, the Lamoureux orchestra, composed of eighty-six (86) musicians, under direction of M. Chevillard, will make a tour of the principal towns of Belgium and Germany.

Among Paris artists and teachers returned to the city are Mme. Emma Nevada-Palmer; Mlle. Marguerite Mar-

tini; Mme. Mathilde Marchesi; Prof. Wager Swayne and Mrs. Swayne; Mlle. Jane Olmsted; M. Edmond Hertz; and M. Haslam.

Mme. Melba's automobile, on Sunday afternoon last, was the cause of a most unfortunate accident, resulting in the death of a pedestrian named Pierre Benoit.

It appears, according to the testimony of eye-witnesses, that the motor-car, a fifteen horse power machine, was being driven at reasonable speed, when the unhappy victim, an old man, attempted to cross the street. At the moment the automobile came close upon him a cab suddenly turned the corner and, avoiding the one he jumped in front of the other, the motor-car, and was promptly knocked down and instantly killed.

Mme. Melba was so affected by the shock, that she refused to return to her hotel in the automobile, but took a cab instead.

The Théâtre des Variétés 1807-1904 at the age of nearly a century, is growing coquettish and appearing youthful again as L'Opérette Française and will be reopened to the public on the 26th inst. with a repertoire of opérettes and comic opera.

The first announcements are: La Fille de Mme. Angot (Lecocq); Barbe-Bleue (Offenbach); Monsieur de la Palisse, new, (Claude Terrasse); Le Petit Duc (Lecocq); and Les Dragons de l'Impératrice, new, (André Messager).

The "Conservatoire de Mimi Pinson" will be re-opened to-day for the study of solfège and chorus singing. For voice, solo-singing, diction, acting, piano and other branches the institution will not open before October 1.

DELMA-HEIDE.

Thomas Orchestra Returns to Saginaw.

SAGINAW, Mich., September 26, 1904.

THE Thomas Orchestra has been re-engaged to give three concerts at the Saginaw May Festival, the dates being May 22 and 23. The soloists so far engaged are Minnie Fish Griffin, soprano; Sue Harrington Furbeck, contralto; Milton B. Griffith, tenor, and Marion Green, bass. Two of the Metropolitan Grand Opera Company artists will be engaged and announced later. The works to be given are Coleridge-Taylor's "Hiawatha's Wedding Feast" and "Lohengrin." The conductors will be J. D. Cummings, of Saginaw, and Frederic A. Stock, of the orchestra. The business management, as has been the case for the past six years, will be in the hands of G. D. Draper. The Saginaw chorus, which has received its training at the able hands of Mr. Cummings, will again render all the choral parts of the works produced.

Conrad Ansgore.

OF all the concerts that took place in Beethoven Hall on Saturday, that of Conrad Ansgore was the most interesting. He is an artist under whose hands the most difficult Beethoven sonatas are made living tone pictures, musical paintings full of poetic moods, to which it is a genuine pleasure to listen. No wonder that the large audience tendered the popular pianist stormy ovations.—Reichs Anzeiger, Berlin, January 29, 1901.

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José Vianna da Motta.

SOME criticisms of the recital of José Vianna da Motta in Berlin January 22, 1903, are as follows:

Mr. Da Motta, Portuguese by birth, but German in thought and feeling by education and by choice, brought all his high attainments to bear upon his international program. His hearers followed him with profound attention. The careful cultivation of all sides of his nature has produced results which earn for him a prominent place among contemporary pianists; he plays with the hands of a virtuoso, with the heart of an artist, and with the head of a thinker.—Vossische Zeitung.

The piano recital of José Vianna da Motta in the Bechstein Hall yesterday afforded the numerous audience an interesting and enjoyable evening. Mr. Da Motta is not only an excellent executant, knowing and mastering all the resources of his instrument; he is also an intelligent musician, sure in outline, delicate in feeling. Therefore his performances were followed with sustained attention, each number of his tastefully chosen programs riveting the interest of the hearers, not only by its own inherent charm but by the brilliant and ardent manner it was played in. Liszt's fantasia may be said to have been the pièce de résistance; it was really a treat to hear it played like that for once. The performance called forth very hearty applause.—Berliner Börsen-Courier.

Da Motta's proficiency in execution is something astounding. He seems to overcome the most extraordinary difficulties with the utmost imperturbability. His whole style of playing reminds one of the never to be forgotten Tausig; everything is made to stand out clear, and more especially the rhythm is always distinctly and delicately marked.—Die Post.

We have had a week of great pianists. Da Motta is one of those who retain their naturalness and their personal modesty in the face of a work of art, which is worth so much more than the convulsive struggle to reflect one's own personality in the work of art. Mr. Da Motta is as brilliant an executant as he is a thoroughly good musician; he touches what he plays with such a loving hand that no detail seems too insignificant for him, and again he has such a large grasp of it that he never loses sight of the whole in a crowd of detail. The climax of the performance was his splendid rendering of Liszt's fantasia on Meyerbeer's "Huguenotten." It was simply magnificent.—Börsen-Zeitung.

José Vianna da Motta's playing in the Bechstein Hall the other evening reminded one of stepping out of the dark into a cheerfully lighted room. Here a discriminating taste had been at work, a thoughtful comprehension of his subject, a delicate avoidance of the beaten track, which was indeed evidenced in the selection of the program—altogether the refined and harmonious discourse of an artist at his very best.—Berliner Neueste Nachrichten.

When we are with Mr. Da Motta we are musically in the very best of company. He is lucid, thoughtful, judicious in his artistic effects, and absolutely certain in his execution. Da Motta is always interesting, always instructive. His recital, as distinguished from the many others we hear, sounds a special note which no earnest music lover would like to miss.—Lokal-Anzeiger.

José Vianna da Motta is a sound musician, and at the same time a man of strong artistic perceptions. I believe he would be the right man to carry on Bülow's improving work of instruction by means of his concert playing.—Deutsche Zeitung.

The pianist Vianna da Motta is an artist of a distinct personality. Fifteen years ago I heard him for the first time in his "storm and stress" stage. Then his technic was not infallible, but his ardent Southern temperament carried his audience away. In the course of years spent under the influence of German art he has become more and more refined. The technical execution was marvelously clear; especially observable was the refinement of the rhythm; the whole performance gave evidence of refined taste.—Neue Preussische (Kreuz) Zeitung.

José Vianna da Motta must be reckoned among the pianists of the very first rank. Interest is aroused from the first by the selection of his programs, which are always out of the common run. At his last recital we heard Liszt's great dramatic fantasia on Meyerbeer's "Huguenotten," which was played with refined musical perception and extraordinary brilliancy of execution.—Staatsbürger-Zeitung.

Mr. Da Motta showed himself to be an executant of the first rank. He now overcomes the most exaggerated difficulties with a composure which reminds one of Tausig. More especially, too, he

pays attention to the rhythm, never allowing himself to take the slightest liberty with it. It was really astonishing how he mastered Liszt's fantasia in this respect.—E. E. Taubert, in Die Musik.

P. X. Arens Reopens His Studio.

FRANZ X. ARENS, the well known voice teacher, has returned from an extended hunting and fishing tour in the Adirondack wilderness, where he sought and found complete change and rest from a particularly arduous season. The Arens Vocal Studio, at 305 Fifth avenue, recognized for its fine voices and sane vocal methods, was reopened Monday, September 19, for the season.

Mr. Arens informs us that his forthcoming book, "Twenty Lectures on Voice Culture and Vocal Pedagogy," has advanced materially during the summer months and that its publication may be looked for at an early date. Nothing could testify better to the high standing enjoyed by Mr. Arens in the vocal profession than the fact that there are already hundreds of advance orders for the book on file, with new ones constantly pouring in, while his booklet, "My Vocal Method," is selling by the thousands. It is now in its third, enlarged edition (tenth thousand.) Price, 12 cents, including postage.

Mr. Carl's Return to New York.

WILLIAM C. CARL returned to New York from his triumphs at the St. Louis Exposition in time to resume his duties at the Old First Church Sunday morning. Mr. Carl is enthusiastic over his reception at the Exposition and the courtesies extended by Charles Gallo-way, the official organist, whose guest he was while there, and by Ernest Kroeger, master of programs, as well as the Organ Company.

Mr. Carl is proud of the success achieved by his friend and master, Alexandre Guilmant, which is surpassing all records of success in the organ world. M. Guilmant is playing to the full capacity of Festival Hall, and holding the undivided attention of these immense audiences in programs of solid organ music daily.

This week Mr. Carl is completing arrangements for the reopening of the Guilmant Organ School on October 11. He will personally see to it that every detail is looked after before students begin their work. The outlook is for a large enrollment and increased success for the widely known organ school.

Pizzarello Will Be Here October 1.

JOSEPH PIZZARELLO will arrive from Europe in time to reopen his studio October 1. While in Paris Mr. Pizzarello attended the Conservatory examinations in singing, and he was frequently seen at the Grand Opéra and the Opéra Comique. He visited Munich, and later made a tour that included Milan, Nice and Genoa.

Madame de Wienzkowska Back from Rosehill.

MADAME DE WIENZKOWSKA has reopened her school of piano playing in Carnegie Hall, after a charming summer passed at Rosehill, in Ontario, on Lake Erie. Madame de Wienzkowska had pupils studying with her through the months of July, August, and a part of September, and an interesting circle they made in that romantic spot. As far as the east is from the west, so far removed are Madame Wienzkowska's methods from the commonplace and trivial. To great skill as a teacher Madame de Wienzkowska adds the magnetic qualities of her kindred, the aristocratic Poles.

The pupils who studied with Madame de Wienzkowska during the summer are nearly all from Buffalo, and most of them are preparing to come to New York and continue their studies throughout the winter. The De Wienzkowska musicales will again be a feature of the musical season.

Irma Saenger-Sethe.

ME IRMA SAENGER-SETHE stands with her art on a very different plane from that occupied by the usual violin fairies and witches. She is to be classed among the best male representatives of her instrument. Such playing by a woman was never heard here before, and seldom by a man, or, strictly considered, never, for aside from her outspoken virile qualities, she has that of feminine moment that gives her playing unusual charm.—Rigaische Rundschau, Riga, Russia, November 11, 1903.

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

GUSTAV MAHLER'S newly finished fifth symphony will have its première at a Cologne Gürzenich concert on October 18.

THE first performance of the Metropolitan Opera House "Parsifal" will be on November 24. Does not the law set apart that day as one of thanksgiving?

THE Musical Mutual Protective Union has decided to admit mandolin, guitar and banjo players to membership. The ocarina, policeman's rattle and sleigh bells come next.

FROM Coosa County, Alabama, comes the story of a man who has never heard Chopin's E flat nocturne for amateurs. A later report from Coosa County adds that the man is deaf.

ON Tuesday and Wednesday of last week most of the local dailies published the information that the New York Philharmonic Society would continue its policy of engaging "guest" conductors for its sixteen concerts. This news appeared in THE MUSICAL COURIER a fortnight ago, together with the list of conductors. Some of the well informed dailies tell of a leader named "Panzer" or "Pranzer" from Munich, who is to direct two of the Philharmonic concerts. The gentleman in question happens to be named Panzner, and hails from Bremen, where he has been conducting the Philharmonic concerts since 1899. Prior to that time he achieved no little renown at the Leipsic Opera, from 1893 to 1899.

SOME interesting statistics on this year's Bayreuth attendance have been published. Aside from the Bayreuth inhabitants themselves and transients who attended but one performance and left town immediately after, there were 8,541 visitors. Of these 7,773 were from Europe, 3,089 coming from Northern Germany, 903 from Austria, 815 from Saxony, 708 from Bavaria, 233 from Baden, 208 from Hessen, 103 from Würtemberg. America furnished the largest foreign contingent, with 721 persons. Great Britain sent 654, France 340, Russia 166, the Netherlands 148, Italy 72, Belgium 64, Spain 52, Sweden 50, Switzerland 49, Roumania 26, Turkey 18, Denmark 10, Norway 8, Greece 4 and Portugal and Servia 1 each. Of course most of these 8,541 people attended several performances each, and the number of Americans who attended greatly exceeded the number tabulated, for hundreds of them living in Europe who went were numbered among the Europeans. A whole colony of Americans went from Berlin alone. The arrangement of visitors according to cities shows that the German capital led with 899; next came London with 317, while Munich (neighbor to Bayreuth) sent only 205! Vienna furnished 303, Dresden 264, Leipsic 229, Paris 226, Hamburg 192, Frankfort 189, New York 174, Nuremberg 138 and Buda-Pesth 126.

IT is more than likely that Paderewski will come here for a recital tour after his present Australian campaign, as his shortest way back to Europe lies via the Pacific Ocean and the American continent. All details so far given out, however, regarding dates and the cities to be played are premature, for Paderewski's representatives in this city say that no final plans have been made. The approximate time for the tour is December, and beyond that nothing has been definitely decided either by Paderewski or by his representatives in this city. Paderewski's presence on our concert platforms this winter would be especially interesting in view of the comparisons which American music lovers would be able to make, a pastime which some purists regard as odious, but which has always been and is still popular with the public. D'Albert, De Pachmann, Da Motta, Hofmann and Paderewski! What a carnival for the many pianistic camps, clans, cabals and cliques of New York! Let them all come, and clear the arena for a fair contest without fear or favor. What a pity that Rosenthal and Godowsky are not entered in the local lists this season. Then it would indeed be a contest royal, a battle of the very kings. And none would be without friends. Mark Twain's famous saying about horse races fits piano recitals equally well. Assuredly it is to a large extent the difference of opinion that makes them pay.

Monographs on Musical Matters.

PARIS, SEPTEMBER 16, 1904.

THOSE who are interested in higher education and such as follow the course of modern science and the machinery of motion in the English world of investigation, and, in fact, most intelligent people are conversant with the fact that the annual meeting of the British Association, as the national aggregation of British organized authorities in science is called in abbreviated terms, took place this year at Cambridge, and that the inaugural address was delivered by A. J. Balfour, and that A. J. Balfour is no less a personage than Prime Minister of the Cabinet of His Majesty Edward VII, King of England and Emperor of India. The Prime Minister of England in opening the meeting made a lengthy address, devoted chiefly to the advancement made in recent years in the field of physics, and he demonstrated deep knowledge in the subject and in those complex subjects with which the wide area of physics is now connected. In fact, Mr. Balfour's address covered a wide range of scientific outlook, treated by him not only in a broad sense, but with exquisite literary acumen and a critical style which can only be commanded by a scholar of high degree and of profound erudition.

The cultured people of England and the press of Great Britain did not seem to exhibit much excitement regarding this episode, and for the very simple reason that it is not considered phenomenal to find public men in England deeply interested in problems outside of law and politics. In America, however, the better class of papers commented editorially on the exhibition of Mr. Balfour's profundity as a scientist, and the New York Tribune called him "the amazing Premier." It would be amazing to find a premier in America publicly discussing abstruse science in the concrete among expert scientists, although we have had among our premiers such men as Wm. H. Seward, James G. Blaine, Henry Clay, Mr. Olney, not to overlook the present John Hay, all men of literary culture, but not of that higher university experience that graduates minds prepared to meet literary problems, or literary criticism, or art, or science on the basis of expert authority. Probably the greatest literary artist who ever occupied the chair of Secretary of State and the Presidency of our country was John Quincy Adams, who was also the last of the line to immortalize himself with state papers. The earlier Presidents, Monroe before him, Madison and Jefferson, were also men whose documentary productions were equal to the English writers of their period, in diction, in the force of dialectics, in ethical force and in originality of thought as well as power of style. After John Quincy Adams our line of public men was no longer associated with the Revolutionary tradition; mixed immigration began to affect the nature of our public men and our public utterances, and our Presidents were taken from the purely political ranks of working partisans, or after a war from the military ranks, the hero becoming the President, as was the case with Jackson (although deferred), Grant, Hayes, McKinley, and as is illustrated in the candidates presented by the parties, such as "General" Fremont, "General" Hancock, "General" McClellan, &c.

Culture in the sense of a necessity for the purpose of art, or literary judgment, or scientific learning is not essential or required of any man who aspires to the highest positions in our Government. He must be an erudite politician, gifted with statesmanlike qualities, if he wishes to rise, and it is well for him to know thoroughly practical law, and to possess legal acumen and a knowledge of Americania; but as to any culture in literary art or the poetry of literary criticism, or the fine arts, or—let me say, apologetically, music—why, of course, these accomplishments are not necessary; they might, indeed, seriously interfere with political advancement, and have no doubt killed the aspirations of some political ambitions.

"I Feel Just as Young."

Most forcibly does this present itself to us as a contrast in national culture when we compare Mr. Balfour's address to the music which, according to his organs, is the favorite song of Judge Parker, the Democratic candidate for the Presidency. I am not discussing this question of culture from a political viewpoint, but

a candidate for the Presidency is in the public eye and represents the ultimate conception of a party's ideal of a man, and hence the selection of Judge Parker's figure as a contrast. Judge Parker's favorite composition is "I feel just as young as I used to feel." I do not know how much further advanced in musical art Mr. Roosevelt is; I am quite sure he could not be worse off than is Judge Parker, but musical culture is unknown to occupants of the White House, because it is unknown to our cultured men generally, the men we call cultured. The American papers state that the aforementioned song is Parker's favorite composition.

In Europe when a gala musical performance takes place and the men of high rank attend, the artists know that they are playing or singing, as the case may be, to persons who, when asked, do know the difference between Bach and Offenbach. I do not mean to say that the cultured men before the European public eye have studied harmony and counterpoint and thence have gone to double counterpoint and canon, following these with fugue, fugal analysis, musical form and orchestration; they usually make no such studies, for such are the studies of professional musicians, but they do know and they can explain the difference between Bach and Offenbach and between popular and classical music, and they have devoted some time and some attention to music, so as to be able to discuss it in general terms with those who are considered the cultured strata of the usual European society. In America such knowledge is not only not necessary, but, on the contrary, it is far more advantageous for Judge Parker to be known as loving the popular ditty "I feel just as young as I used to feel" than for him not to know it, but to be able to enjoy intellectually a Beethoven sonata or a Schumann song. The latter knowledge might militate seriously within himself against his ambition to become President, just because of the conditions I am now exposing.

How is our intelligent American nation to remedy this evil condition? How are we to inculcate that culture among our intellectual and social elements that will enable them to differentiate between the abominable trash that goes forth as music in America and the music of culture, so that Americans of high degree—judges of courts, for instance, as Judge Parker was one—can at once be brought into higher musical circles, and not only understand musical discussions, but participate in them, as they do now on literature, on the fine arts (in thousands of cases) and on other subjects considered as a matter of course essential to an educated presence? How are we going to accomplish this? Our foreign immigration citizenship does not aid us. The Germans cultivate the male chorus music of the fatherland, which never is heard beyond its borders except in German clubs. The Irish have not cultivated music, although the Colossus Handel began his career in Dublin. The classical concerts are not patronized by the Germans outside of their professional musicians; not 10 per cent. of our Philharmonic subscribers are Germans. We cannot depend upon our foreign born citizens. How is music to become a part of the necessary culture of a lady and of a gentleman in America, so that when the President of the United States is asked to attend a symphony concert or a classical recital he will not wish he were off shooting or listening to a coon song or a brass band playing "Bedelia"? How is this to be done?

Mr. Balfour, the British Prime Minister, can discuss classical music. I believe Mr. Hay can; his daughter is deeply interested in it. But Mr. Hay is an exception, being a "literary feller," as Thaddeus Stevens called them. Our Cabinet ministers are not attending the Washington symphony concerts as men interested in music. Mr. De Koven may succeed through his influence in dragging one or two of them to a concert, but he bores them in doing so. The members of the leading European cabinets are in nearly all instances able to listen to classical music, not only with pleasure but with discernment. Why should cultured America lag behind? This question is far more serious than it appears. The daily press is partly responsible for the condition, for its writers—nearly all of them totally ignorant of music—continually parody it in their criticisms.

Musical culture is not a specialty; it is part of the curriculum of intelligence. No one can properly estimate art unless he has

some proper idea of music as a branch of modern aesthetics. No one is a competent literary critic unless he can appreciate the close relations between literature and music and unless he understands the references to music—always as an art—made by the philosopher, the student in science and the literary and art critic. No one can appreciate the literary movement of the nineteenth century, or its poetry, which, of course, is part of it, without knowing, actually knowing, considerable regarding Richard Wagner's literary works and the magnificent struggle between the two tendencies of music, the music of the Program and Absolute music. No one can feel what mankind is attempting in the sphere of art who cannot contemplate with some assurance of judgment the musical movement and at least make an attempt to "recapture the fugitive essence" for his own consciousness. The great body of intelligent Americans are actually dead to the conception of this necessary mental equipment, and their minds are barren on the subject. Therefore the success of the musical sensational.

Russian Music in Paris.

The French nation is the ally of Russia. It is doing all it can outside of a breach of neutrality to help Russia. Would you not suppose that Russian music would find a large sale here? It is music of extraordinary quality. It can endure, with an assurance of successful comparison, contrast with the modern music of any country, and yet it is difficult to find here Russian works—piano compositions or songs, outside of those of Rubinstein and Tchaikowsky—except in isolated cases. I walked through a Passage the other day and, finding a lithograph of Tchaikowsky in the window of a sheet music store, I concluded that now I could find the latest Russian smaller works, at least; but no, the proprietor stated that outside of his French stock he carried only Tchaikowsky, and that, in reality, there were no other prominent Russian composers.

I mean to say by this that no French publisher or sheet music dealer has departed from the routine of his business to make a specialty of Russian works, and that they can be had only through the desultory process, and even then many of the Russian songs have the Russian text only; that makes them useless to the West. You are told to go to a second hand dealer in sheet music in the Boulevard Haussman, and there, among a limited number of works, most of the songs having been returned with the earmarks of singing teachers on them, you will find about as much Russian music as can be looked through in thirty minutes. Very naturally this is a revelation to me, for I was quite sure that if anywhere on earth large stocks of modern Russian music were to be found it would be here, in Paris.

Paur and Pittsburg.

Emil Paur, the new conductor of the Pittsburg Symphony Orchestra, formerly and for five years head of the Boston Symphony Orchestra, driven out of it by an unworthy Danubian intrigue and subsequently conductor of the New York Philharmonic Society and one of the leading conductors on this globe today, a man of tremendous erudition in music, a remarkable pianist and the composer of a piano concerto pronounced by the late Anton Rubinstein as a piano composition of the very highest type, leaves Hamburg on the steamship Hamburg on September 29 for Pittsburg, via New York, as is usually the case. We must pass that Statue of Liberty to get to America, and that statue is at the gate of New York. What a theme for an American symphony outside of the inspiration, or, rather, the expiration, it offers! After all, inspiration is that which comes out of us, as Nietzsche says. It is not shot into us by an objective power but comes out of us as a subjective force. But never mind this now.

Let me announce the program for the first concert at Pittsburg under Paur:

Overture, Freischütz.....	Weber
C minor Symphony.....	Beethoven
Evening Song.....	Schumann
Scherzo.....	Bizet
Dance of the Bayaderes ("Feramors").....	Rubinstein
Waldweben.....	Richard I
Overture, Tannhäuser.....	Richard I

The second concert will have a popular program, but at the third concert Mr. Paur, as piano soloist, will give some demonstrations in classical interpretations which will astonish those who believe that with virtuosity and technic music must be sacrificed. Of course, he plays the piano numbers in this program:

Brandenburg concerto.....	Bach
Concerto for piano, E flat.....	Liszt
Symphony, D minor.....	Schumann
Symphonic Poem.....	Smetana
Piano Selections.....	Chopin
Overture, William Tell.....	Rossini

The people of Pittsburg are to have a series of concerts that will unquestionably enlarge their musical horizon. Everyone interested in good music will follow with intense interest Paur's work in Pittsburg, and conscientious work it will be.

Melba and Parkina.

No doubt THE MUSICAL COURIER has already published the news, recited in the Paris *Matin*, of the uncomfortable accident to Melba, who drove from the Hotel Ritz here last Saturday with her cousins, the Misses Walker, in her automobile, and ran over a man named Benoit (not a pianist) in turning into the Boulevard Pereire, killing him instantly. The onlookers sympathized with the chauffeur, and maintain that his speed was not beyond the usual careful limit, and Melba took the corpse in her motor to the official receiver, returning to her hotel very much agitated. It was a most unlucky drive, and it prejudiced her against any further use of the unreliable modern conveyance.

It will be remembered that Miss Parkinson, a pupil of Marchesi, a young Kansas City girl, now known in London and Paris as Parkina, has become a special protégé of Melba. This young and gifted singer—this Mlle. Parkina—has been engaged for an Australian tour, and some time this fall or winter she will start to the Antipodes via the United States, embarking on the Pacific Coast. Melba is to make a concert tour in the United States next season, and she has arranged with Miss Parkinson that the latter will sing in Kansas City, where everyone is very proud of her, on the night of the Melba concert, and Melba is to give \$1,000 to Miss Parkinson to sing with her, Melba, at Kansas City!

That is true artistic philanthropy, and verily the only kind that has the practical value upon which philosophy is seeking to base itself. As Miss Parkinson, if she sang in Kansas City, her home at a debut concert would be able to take in anywhere from \$3,000 to \$5,000, Mme. Melba is doing the proper thing by giving her protégé the \$1,000, rain or shine, for it might rain that night in Kansas City, and rain is known to have interfered seriously with the box office receipts of a debutante at Kansas City and other cities. True, Miss Parkinson could have secured her passage to Australia from London direct for less than by going via the United States, but the thousand dollars offered to her by Melba and her desire naturally to see the city of her birth and to sing there with Melba for a thousand dollars gave the decision to the land of God and dollars, as some call it.

Talking of Melba reminds me that on her last tour through the United States evidences of the ravages of time were observed in the quality of

her voice. No one has been a more enthusiastic listener to that voice than the undersigned, and I always have admired her decision (since the fateful time when she tried to do the "Siegfried" Brünnhilde in New York) to keep aloof from the tempting Wagner music which is not adapted to the genre in which her voice is enrolled. I learn now that she is studying here with Marchesi and a Wagner specialist that little ditty known as the "Liebestod," and that she expects to sing this "Tristan and Isolde" excerpt in her next United States tour with piano accompaniment. For two reasons this should be deplored. The first is that the continued practice and subsequent continued singing of the "Liebestod" will put a final end to the vibrant quality, or what is left of it, of Melba's voice, and the second is that it will confirm the statement of this paper, for years past, to the effect that Melba is not a singer of musically artistic conceptions; that she lacks the intelligence which forbids such an incongruity as the singing in public of the "Liebestod" with piano accompaniment. Wagner himself opposed its public performance on the concert stage, even with orchestra. And why? Because he understood the principles of artistic equilibrium, of the unity of artistic elements. Whoever has heard Melba in "Lucia"—that much abused "Lucia" of Donizetti—knows that even in a simple Italian opera of the period of 1850, and earlier, when no such demands were made upon an artist as now, Melba is not able to give an artistic atmosphere to the interpretation outside of her mere wonderful singing of the recitatives and arias, and that otherwise her performance is automobilistic, as it were, the tenor and baritone being her chauffeurs. If she is to sing the "Liebestod" with a pianist to aid her, and if she succeeds in her tour of the United States, she will be justified in considering us the "easiest marks" ever aimed at. If our people can quietly submit to such farces they are welcome to be imposed upon, and I hope for Melba's sake and our own that she is not inclined to participate in such a ludicrous circus.

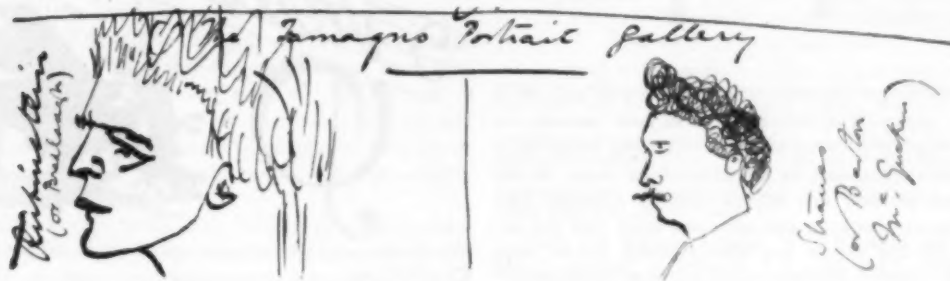
It was a shock to many of us here in Paris to learn of the death of Leo Stern, of London, the 'cellist, who was well known in America, and whose wife, Suzanne Adams, is among our most favored as well as gifted American singers. Leo Stern was a welcome guest at private musicales, besides the many public performances which he participated in. He was, of late, not in the best of health. He leaves a valuable Stradivarius 'cello with authenticated pedigree.

Maurice Kahnt, a very effective 'cello player, member of the Symphony Orchestra at Basel, also died about a week ago, aged sixty-nine years. He was on intimate personal terms with the late Hans von Bülow, and leaves a large number of letters addressed to him by that interesting critic and musician.

It may interest the readers of this paper to learn that since the reproduction of a caricature drawing by Caruso it has been discovered that other Italian tenors are also draughtsmen and artists in the line of caricature. I send herewith the latest contribution, done by Tamagno.

All who ever met the two must recall now the remarkable resemblance of Rubinstein to Bradlaugh, and the reverse, if I may be permitted to say so. Of course Barton McGuckin, in his younger days, may have been mistaken for Richard II, had the latter been born sooner, but in these days of Christian and Japanese science mere chronological discrepancies must be passed over as incidents of a mistaken order of things. The Tamagno sketches may be continued in this paper if the

artist is willing to follow his present bent. We shall reserve space at all events. Let me suggest, for instance, such resemblances as Henry J. Wood and Arthur Nikisch; Findon and Blackburn and ing to all strata of society must not only reach the musical world but must follow up Daniel Frohman's Kubelik plan and the Paderewski plan and the other successful plans by presenting their



Kreisler and the Kuroki; and there are many others.

The trustees of the Conservatory of Geneva, Switzerland, have elevated Henri Marteau, the violinist, to director in chief of that important school of music. He is at present at the head of the violin department, and will assume his new post on July 1, 1905, the date of the completion of the fifth year of his service.

I also find that the first concert at Rio de Janeiro, Brazil, under the direction of Camille Saint-Saëns, was a great success, in every direction, particularly his own.

Management and Advertising.

I have in my possession a letter of a musical artist in which Mr. Wolfsohn, the New York manager, advises the recipient not to advertise "until later." This is one of many letters of the same kind submitted to me by musical artists, many of whom are distrustful of American managers for one or more reasons, and frequently justifiably so. I wish it understood that in his letter Mr. Wolfsohn does not discourage advertising in this paper, but advertising in general, and that is my reason for calling the attention of artists to the question. Had it been a MUSICAL COURIER matter I, naturally, would not and could not have called attention to it.

It seems to me that a musical manager or rather a manager of musical artists should encourage the desire of musical artists to advertise, for their advertising enhances their commercial value and makes it easier for the manager—who always must view the case materially—to dispose of his commodity, the artist. But Mr. Wolfsohn, who no doubt advises according to his own lights, has never understood the science of advertising, and hence he has never had a pronounced success with a formidable artist. Neither with César Thomson, Henri Marteau, Rosenthal, Clara Butt nor Thibaud did Mr. Wolfsohn make the success commensurate with the importance of these personalities in the world of music, and in each case he most naturally attributed the failure to the artist.

In order to prove that it is not a case of complaint against Mr. Wolfsohn's advertising in this paper, I will only point to the liberal manner in which he advertised Thibaud in THE MUSICAL COURIER, and Thibaud did reach, through this, all of musical America and made the success he did make. Had he not made this particular success he would have been a complete failure, but this saved him from it. What I desire to prove is that managers who wish to make large sums by appeal-

ing to all sources from which patronage is drawn.

Kubelik is to get one million francs for his American tour of 1905-6. Mr. Frohman can be thanked for this, although he has no part in it now, after having done the pioneer work. Mr. Frohman used this paper for his foundation advertising operation because in music THE MUSICAL COURIER gives the cachet, the prestige to an artist, but he followed it up with other work as a superstructure, and he did not discourage his artist when he desired to make himself popular by advertising on his own account. Mr. Wolfsohn will never become a potent managerial figure and his artists will never become great successes until he appreciates scientifically the advertising problem. When he advises his artists not to advertise he diminishes his own revenues and injures no one but himself and his own artists, for while they remain obscure others come into the limelight of publicity. Under any other management but Wolfsohn's Rosenthal would be a one hundred thousand dollar proposition. Wolfsohn will not permit him to sprout and consequently Paderewski takes the whole sum, much of which should go to the phenomenal Rosenthal.

I am not criticising Wolfsohn's management; I am merely analyzing the advertising feature of it. Very naturally when an artist fails the manager throws the brunt of it upon the artist, but the artist also tells his end of the story and the two do not harmonize, and those interested make their deductions. Besides, if it is always and always the fault of the artist it proves that the manager lacks discrimination in not securing those artists who can succeed. I would advise Mr. Wolfsohn to permit his prospective artists to advertise, not necessarily in this paper, but as a principle. They always will tell the critics of the daily press all about their relations with their managers, and as the critics of the daily press know that their services are of value to their respective papers only so long as the artists advertise in those daily papers the critics will feel indisposed toward Mr. Wolfsohn when they learn that he is discouraging advertising on the part of his artists; and let me remind him that all artists seek outside advice, which makes it impossible for him to keep his arrangements with them hidden from view. They are sure to seek the advice of those who are not in the managerial field, because they are always full of misgivings and are envious of the managerial profit. I know I am disclosing what is called "inside news," but this very "inside news" is retailed by artists—with few exceptions—all over the globe, and being universal property there is no reason why a mortgage should be placed upon it in the shape of journalistic silence.

BLUMENBERG.

THE MUSICAL COURIER has been informed that the proposed National University of Music to be established in Brooklyn is not to be a conservatory of music in any sense and therefore no rival of any other school of music in the country.

A NATIONAL UNIVERSITY OF MUSIC.

Mrs. William S. Packer, who has outlined the plans of the new university, explains that it is to be an institution principally for the training of teachers. No children are to be admitted and all adults who apply must furnish certificates from leading schools and academies testifying that they possess the foundations of a liberal education, or they must pass an entrance examination, which amounts to the same thing.

The plan of the proposed university as outlined by Mrs. Packer seems practical, but often what looks feasible on paper becomes well nigh insurmountable when put into actual operation.

Here is Mrs. Packer's outline as published in an advance circular:

A PLAN TO MAKE BROOKLYN THE MUSIC CENTRE OF THE COUNTRY BY ESTABLISHING HERE:

A.—A College of Music.

1. Instrumental Music.

- a. Class in individual instruction in playing of the various instruments (piano, organ, orchestral instruments).
- b. Practice in orchestral playing.

2. Vocal Music.

- a. Class and individual instruction in voice development and the art of singing.
- b. Instruction in the Italian, German and French languages.
- c. Instruction in declamation and dramatic action.
- d. Study of opera.
- e. Chorus classes.

3. Theory of Music and Composition.

4. History and Literature of Music.

B.—An orchestra of from 70 to 100 musicians.

1. Open rehearsals (with special opportunities for students).
2. Frequent concerts (orchestral and chamber).

C.—The Opera (eventually).

While Mrs. Packer very correctly puts instrumental music at the head of her prospectus the directors announce that the vocal department will be established first. They give two reasons—first, that the funds are insufficient to do more at the beginning, and, second, that the teaching of instrumental music in the United States is more thorough than the training of the voice, and therefore there is greater need for a university for educating vocal teachers. Dissensions will follow when this statement becomes generally known. In that event we shall ask the contestants to be fair to each other.

The new university, rather the vocal department of the new university, is to open its doors in November. During October the directors hope to furnish and equip a house upon which they have not yet agreed. The directors have an assured though limited income for the first year, and Mrs. Henry R. Sheldon has offered \$20,000 toward an endowment fund. To this the best friend of the project would be justified in saying that the financial outlook is far from brilliant. The sum of \$20,000 as the foundation of an endowment fund for a national university of music seems trifling to those who have had experience in such enterprises.

Many public spirited citizens of Brooklyn (who are themselves far from rich) are criticising the parsimony and lack of interest of the wealthy men in the borough in the matter of the new Academy

The National Conservatory of Music of America,

128 East Seventeenth Street, NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty, consisting of { RAFAEL JOSEFFY,
ADELE MARGULIES,
LEOPOLD LICHTENBERG,

LEO SCHULZ,
EUGENE DUFRICHE,
HENRY T. FINCK,

MAX SPICKER,
CHARLES HEINROTH
And Others.

ADMISSION DAILY.

For further information address
Secretary.

of Music. Brooklyn has no concert hall worthy of the name, and from present indications it will be several years before the desire of music lovers will be fulfilled. After Brooklyn gets its new academy then it is expected the men and women working to establish the new music university will receive the substantial encouragement necessary to the successful accomplishment of their aims.

THE following communication, which speaks for itself, has been received by THE MUSICAL COURIER:

WICKENBURG-STRASSE 18,
VIENNA, VIII, September 4, 1904.
To the Musical Courier:

I am planning a searching and scientific book on Michael Haydn and his works. Although these are not as well known as those of his brother Joseph, at the same time Michael left us some compositions which are altogether too valuable to be entirely forgotten by posterity. At the present time I am devoting my attention particularly to Michael Haydn's instrumental works. I would ask you, as the representative music paper of the world, to publish my request to all private and public libraries, to collectors, publishers and literary antiquarians, that they inform me of any material in their possession regarding Michael Haydn, in the way of original scores or copies of them, letters from him or to him, articles, essays, personal mention or biographical data about him, pictures, programs, &c. It is only by this method that I shall be enabled to make my volume fairly complete and authentic. Thanking all those in advance who are sufficiently interested in the subject to facilitate my studies, and thanking especially THE MUSICAL COURIER for its courtesy, I am,

Very respectfully,

HERBERT PERGER.

A NEWS dispatch, dated September 19, from St. Louis says: "While the French organist, Alexandre Guilmant, was playing at his seventh recital in Festival Hall at the World's Fair to-night a large piece of heavy plaster, loosened by the vibration of the building, fell 40 feet from the ceiling to the floor of the balcony with a crash which was heard by the entire audience of 3,000 persons. Immediately the whole audience rose and started a rush for the exits. Only the coolness of Guilmant, who continued to the end of his selection, and the applause of several men in the front of the hall averted a serious panic. Half of the people left the hall before the next selection." The tremendous vibration from the monster organ at the Fair should have been taken into consideration by the builders of Festival Hall. A more serious accident, with loss of life, might easily have happened. The walls and ceilings now are being strengthened with girders.

THE musical editor of the New York Evening Post has evidently never heard of the cheerful press agent, for he sends forth the following hoarse protest:

Foolish European newspapers have printed the information that Kubelik took two weeks to consider an American offer of \$200,000, besides free traveling and hotel accommodations for himself, his wife and twins, and a suite of fourteen cooks, seven secretaries, forty servants and seventy-nine press agents. The sum offered him was in reality \$200,000,000, and he accepted at once. He has pledged himself to give at least ten concerts, to insure his managers against loss.

The musical editor of the New York Evening Post is growing peevish these days.

THE Brussels Opera was opened with a performance of "Meistersinger." The repertory for the next few weeks includes "Werther," "Pagliacci," "Tosca," "Manon," "Carmen," "Tristan and Isolde," "Tannhäuser" and "Lohengrin." The leading prima donna (this is not tautological) of the Brussels Opera is Mme. Félicia Litvinne. Van Dyck is the chief tenor and Albers (formerly of the

Metropolitan) heads the baritones. The operatic novelties which Brussels will hear this season are Massenet's "Jongleur de Notre Dame" and "La Cigale" (ballet), Jacques Dalcroze's "Don Quichote," Cattier and Dupuis' "Martille," and Isaac Albeniz's "Pepita Ximenes."

PART of a communication received at this office says: "You are mistaken in your remarks regarding the persons who are collecting funds for a Verdi monument to be erected in New York. These persons are honest and as a proof THE MUSICAL COURIER can convince itself that the order for the statue has already been placed with Prof. Civiletti, the celebrated sculptor, of Palermo." That is proof indeed, but we do not see ourselves called upon to withdraw any of our "remarks," which were a simple warning to musicians not to hand over money to Verdi fund agents unless they were duly accredited.

ARCHBISHOP FARLEY now has issued positive orders to all the Roman Catholic churches of the archdiocese to discontinue the use of female voices in the musical part of the Catholic liturgical services. The commission appointed by the archbishop, in accordance with the wish of Pope Pius X, to consider the musical abuses which have crept into the Catholic Church choirs, made a full report last week. THE MUSICAL COURIER has already gone on record with its opinion of this whole question of Gregorian reform in Catholic Church music.

THE Leipzig Philharmonic concerts will begin their ninth season on October 17. The soloists of the ten concerts are to be Jolanda Merö (piano), Berthe Boulin (vocal), Guilhelmina Suggia ('cello), Lady Hallé, Katharina Fleischer-Edel (vocal), Willy Burmester, Tilli Koenen (vocal), and Wassily Sapellnikoff. On November 28, at these concerts, Leipzig will have its first hearing of Richard Strauss' melodious and characteristic "Sinfonia Domestica."

THE mooted question of the leadership of the Vienna Philharmonic concerts has at last been settled. Dr. Carl Muck, of Berlin, and Felix Mottl, of Munich, will conduct the series at alternate concerts. It will be remembered that the post was offered to Von Schuch, of Dresden, who was compelled to refuse because the management of the Royal Opera curtailed his leave of absence privileges.

LEONCAVALLO'S "Roland of Berlin" will have its première at Berlin middle of November. Other works new to the patrons of the Royal Opera and planned for early production there this season are Sommer's "Rübezahl," "The Forced Marriage," comic opera by Humperdinck, and Stenhammar's "Fest auf Solhaug," based on the Ibsen drama by the same name.

A POSTHUMOUS opera by Robert Planquette, entitled "Mahomet's Paradise," will be produced in Paris next February. Louis Ganne, a friend of Planquette, has supplied those small portions of the orchestration which the composer had been unable to finish before his death.

THE dates for the Philharmonic Society series this season will be November 11-12 (Kogel), December 2-3 and 16-17 (Colonne), January 6-7 and 27-28 (Safonoff), February 10-11 (Weingartner), March 3-4 (Panzner) and March 24-25 (Theodore Thomas).



SEVERAL communications have come to this office calling attention to the fact that the interesting article by Arthur Hartmann, in our issue of September 21, was called "The Ciaconna of Bach," instead of "Chaconne." There has always been some difference of opinion regarding the correct spelling of the word, but no authoritative evidence has as yet been brought forward to show conclusively whether there are two c's and one n in the word, or one c and two n's. The French spelling is "Chaconne," and it is the name by which Bach's work is generally known. John S. Adams gives the Italian spelling as "ciaconne," and in the official year book of the Naples Conservatory it is called "ciacona." Grove says that the name is probably of Spanish origin. At any rate, there is a Spanish word "chacona," which comes originally from the Basque "chocuna," meaning "pretty." Here we have seven distinct spellings, and it would be an erudite and bold orthographist indeed who could unerringly point out the correct one. His own to each, as the old Roman said, and may we all be happy.

The present writer prefers the title "chaconne" of those given, but he has always considered it a misnomer for one of the noblest and most touching pieces of music ever penned. The chaconne was originally a slow Spanish dance (now obsolete) in 3-4 time, and later developed into a form for variations built on a ground bass of eight measures. (This is all the musical history I ever learned at the Berlin Royal High School of Music!) It seems odd to connect the austere purity and exalted spirit of Bach's "Chaconne" with any sort of dance, no matter how obsolete or how slow. In the "Chaconne," for the real connoisseur of Bach, there is revealed the very quintessence of his genius—spontaneous melody, extreme simplicity and directness of expression, inexhaustible fertility of counterpoint, religious adhesion to form and uncompromising exclusion of everything not musically related or interrelated to the basic subject.

It is surprising, at the least, to think that such musicians as Mendelssohn, Schumann, Reinecke and Wilhelmj should have undertaken to mar the severe and stately beauty of the Bach "Chaconne" by underscoring it with a piano accompaniment. Even Brahms and Busoni were not so venturesome when they transcribed the "Chaconne" literally for the piano, as the process required neither addition to nor subtraction from the actual notes of the composition. The Brahms piano arrangement is for the left hand alone, and makes an excellent etude, but reproduces neither the color nor the contour—to say nothing of the effect—of the violin original. The late Prof. Dr. Jedliczka once hit on an excellent simile when he was trying to characterize the "mellowness" of the Bach "Chaconne," and said: "It is the Indian summer of Bach's genius." Jedliczka had spent one summer and autumn in America, and he never tired of telling about our serene October glories.

On some days I know I would rather hear the Bach "Chaconne" than any symphony or opera ever written; but my Bach fiddler must have a tenuous tone and crafty, clever fingers. I would rather hear Bach played than expounded,

and the more pedantic the performance the less there is of the Bach I like. I am not a critic, so I have a right to like some kinds of music. And not being a critic, I prefer Ysaye's Bach playing to Hugo Heermann's.

The Bach violin music requires a facile and devitalized bow arm, a thing which is unknown in Germany. Now that the German singers have been taught by foreigners to sing Wagner instead of shouting him, perhaps the German violinists will imitate the Belgian and French players and try to show the inside of Bach's music without actually sawing it in two.

Give me the "Chaconne," one or two other movements from the violin sonatas, the slow movement from the concerto for two violins, and the A minor organ fugue, and the critics can have all the rest of Bach, including his B minor mass, the St. John and St. Matthew Passions, the "Christmas" cantata and that evil intentioned volume known as the "Well Tempered Clavichord."



The complete Metropolitan Opera House prospectus for the season of 1904-5 now has been issued, and the company roster looks as follows:

Soprani—Mmes. Aino Ackté, Bella Alten, Mathilde Bauermeister, Katharina Senger-Bettaque, Emma Eames, Marguerite Lemon, Maria de Macchi, Nellie Melba, Lillian Nordica, Paula Ralph, Marcella Sembrich, Marion Weed and Alma W. Powell.

Mezzo-Soprani and Contralti—Mmes. Olive Fremstad, Louise Homer, Josephine Jacoby, Florence Mulford and Edyth Walker.

Tenori—Jacques Bars, Alois Burgstaller, Enrico Caruso, Andreas Dippel, Enrico Giordani, Heinrich Knote, Francisco Nuibo, Frank V. Pollock, Albert Reiss and Albert Saleza.

Baritoni—Bernard Begue, Eugene Dufliche, Eugenio Giraltoni, Otto Goritz, Adolph Mühlmann, Taurino Parvis, Antonio Scotti and Anton van Rooy.

Bassi—Robert Blass, Marcel Journet, Pol Plançon and Arcangelo Rossi.

What with the engagement of Enrico Giordani, Francisco Nuibo, Eugenio Giraltoni and Taurino Parvis, if the present management keeps on its mysterious course there will soon be no unknown singer left in Italy.



An English contemporary says: "Some of the music criticism published by our brethren in the States reminds us of the defunct and dear old days of the Arizona Kicker and its 'wild and woolly' style of journalism." While there is no protest to be made against the reproach per se, it is an erroneous belief that the "dear old days" of picturesque Western journalism are over. A glance through the latest newspaper directory would reward the seeker with the following list of breezy titles, none of them jokes, as the editors could quickly prove: Hannibal Hornet, Creede Candle, Fairplay Flume, Bliss Breeze, Mustang Mail, Mother Lode Magnet, Arizona Arrow, Rifle Reveille, Searchlight Searchlight, Tombstone Epitaph, Bald Knob Herald, Kosse Cyclone, Dallas World Hustler, Carrizo Javelin, Noyales Oasis, Devil's Lake Free Press, Blooming Grove Rustler, Oklahoma Hornet and Flagstaff Gem. These names are like a whiff from the prairie, redolent of large shooting irons and private burial grounds situate near and behind the editorial offices.

But the "personal note" in journalism prevails also in other places besides the West. Here is a paragraph which our English friends could peruse with profit and perhaps amusement—they are at a safe distance—taken from a Georgia paper which shall be nameless:

The ———— having on divers occasions, through a misapprehension of the true circumstances, stated that our esteemed townsman, Sam Beale, was a liar, a thief, and the meanest skunk in the whole State of Georgia, we beg hereby to retract this, and declare that our knowledge is solely confined to Pawnee County. Shake, Sam, and be friends!

There is a delightful sense of novelty in this obituary, taken, strangely enough, from the Tombstone Epitaph:



JAKE MOFFATT GONE SKYWARD!

As we feared on hearing that two doctors had been called in, the life of our esteemed fellow citizen, Jake Moffatt, eked out on Wednesday last, just after we had gone to press. Jake was every inch a scholar and a gentleman, upright in all his dealings, unpeachable in character, and ran the Front street saloon in the very toniest style consistent with order. Jake never fully recovered from the year he spent in the county jail at the time of the Ryan-Sternberg fracas. His health was shattered, and he leaves a sorrowing widow and nary an enemy.

From the Yampa Leader (Ore.) comes an eloquent editorial, exactly in line with the complaint which Sir Alfred Harnsworth made about New York newspapers when he was interviewed here a few days ago:

The great city papers think they are smart in having a large staff, and, although we have not published ours before, we shall do so to take some of the conceit out of the city brethren. The editorial staff of the Leader is composed of: Managing editor, V. S. Wilson; city editor, Vic Wilson; news editor, V. Wilson; editorial writer, Hon. Mr. Wilson; exchange editor, Wilson; pressman, the same Wilson; foreman, more of the same Wilson; devil, a picture of the same Wilson; fighting editor, Mrs. Wilson.

And the following desperate ruse of the Hannibal Hornet, to fill up its columns, will be keenly appreciated by anyone who has ever been an editor:

SOCIETY PERSONALS.

December 7—Miss Sadie James, of Tarrant Springs, is visiting her friend, Miss Annabel S. Colver, at the house of Miss Annabel S. Colver, on Decatur street.

December 8—Miss Annabel S. Colver gave a party in honor of her guest, Miss Sadie James, who is visiting her at Miss Colver's beautiful home on Decatur street, at which all the youth and beauty of Hannibal were present in full force.

December 9—Miss Sadie James, of Tarrant Springs, was observed out sleighriding with her charming hostess, Miss A. S. Colver, and their neat turnout was shortly joined by several others.

December 10—Miss Sadie James terminated her pleasant visit to Hannibal and returned to Tarrant Springs.

And this "ad," printed last Christmas in the Tombstone Epitaph, has about it an unmistakable tang of the primeval. It is at the same time a significant tribute to the rifle aim of the Tombstonians:

TURKEY SHOOTING

Wednesday, December 23, 1903.

NORTH END OF FIFTH STREET.

Use Any Kind of Rifle.

AT 50 YARDS—Turkey's Head Exposed, 25c. Per Shot.

AT 900 YARDS—Entire Turkey Exposed, 25c. Per Shot.

To Draw Blood Entitles You to the Turkey.

SPORT BEGINS AT 2 P. M.

Turkeys now on Exhibition at Saylor's Store, Allen, Bet. Fourth and Fifth Streets.

The Rising Star (Tex.) X-ray, like the Yampa Leader, does not boast of a large staff. In fact on the front page Albert Tyson valiantly announces himself as the "horse, snake, lying and fighting editor." His motto is David Harum's perversion of the Golden Rule.



For many persons rural journalism is a most interesting diversion. They can find every evening on the editorial page of the Evening Telegram a number of quotations from country papers, which constitute the best examples of unconscious humor that have been furnished to New Yorkers for some time.

B. W. Findon, the well known author and musical and dramatic critic of the London Morning Advertiser, sends the advance sheets of a new book which he is about to publish, called "Sir Arthur Sullivan: His Life and Music." As Mr. Findon was a cousin of the late king of comic opera composers, he is in a position to tell much that will interest the legion of Sir Arthur's admirers at home and abroad, particularly (as the author says in his preface) because "many of these pages reflect the spirit of numerous conversations, and his opinions on matters which he would not openly discuss in his lifetime. I have touched only on such controversial subjects as justice demands, and have avoided as far as possible the personal note. My chief aim has been to produce a handy little volume which shall be useful alike to the student and the musical amateur."

Eighteen years after the first production of "The Mikado" the opera was done in German at Leipsic, and Mr. Findon quotes in his book the report of the performance which THE MUSICAL COURIER published at the time, May 26, 1903. It reads as follows:

For the benefit of the pension fund of the members of the Leipsic theatres a performance of "The Mikado" was given at the Neues Theater. It was in so far a memorable affair, as all of the parts in the operetta had been entrusted to first class opera singers only, that the work had been newly mounted and finely staged by the director, Privy Councillor Staegermann, and that no less a conductor than Prof. Arthur Nikisch was the wielder of the baton. Balletmaster Grundlach, from Vienna, had arranged and studied with the Leipsic ballet and chorus the dances and grouping, and Albert Goldberg had taken care that the mise-en-scène was a lively and brilliant one. A more splendid performance of Sir Arthur Sullivan's justly most popular operetta is probably not on record, and all parties concerned in it, especially Professor Nikisch, were made the objects of stormy applause and most enthusiastic ovations on the part of an audience that filled every seat and all the standing room in the spacious theatre.

Interesting accounts are given in the Findon biography of the first London performances of "Rudigore," "a grim parody of lurid melodrama," which was never quite understood by the public, but "musically contained work equal to anything that Sullivan wrote for the Savoy"; of "The Yeomen of the Guard," a work in which "topsy-turvydom has no place," but in whose stead there are "smiles and tears, comedy and pathos"; and of "The Gondoliers," Gilbert and Sullivan's "return to the world of pure fancy and imagination," in which the music "overflows with the joy of life and represents Sullivan in his most sparkling and vivacious mood." It will be remembered that after the production of "The Gondoliers" there came the historical break between Gilbert and Sullivan, and in a few direct words Mr. Findon lays the belief long current that the composer and his librettist quarreled on purely personal grounds: "The story of W. S. Gilbert's secession from the Savoy is a regrettable page in its annals, but it is wrong to assume that there was any quarrel between him and Sullivan. The latter was not in any way concerned in the original dispute, but it is obvious that he had to associate himself with one or the other, and he decided to throw in his lot with D'Oyly Carte. No doubt this was a matter for regret to Mr. Gilbert, but of actual quarrel there was none. We say this with the authority of both Sir Arthur and Mr. Gilbert. They dissolved partnership, and there was an end of it." The vicissitudes of the Savoy make a readable chapter, how Sullivan first tried collaboration with Sydney Grundy in "Haddon Hall" (a succès d'estime), how he joined again with Gilbert for a brief period ("Utopia, Limited," "The Chieftain" and "The Grand Duke," all failures), how he next tried Arthur Wing Pinero and J. Comyns Carr as collaborators, but with the most unhappy results imaginable.

MR. CARLO BUONAMICI,

FLORENCE, BOSTON, PARIS, 246 HUNTINGTON AVE., BOSTON, MASS.

WM. L. WHITNEY,
INTERNATIONAL SCHOOL FOR VOCALISTS

and how he finally associated himself most happily with Capt. Basil Hood in "The Rose of Persia," and had completed with the same author several numbers of "The Emerald Isle" (later finished by Edward German) when "the pen had to be laid aside in obedience to the summons of the Great Messenger."

Of especial interest to Americans is Mr. Findon's summing up of the work done by Gilbert and Sullivan, and his comparison of their style with that of the present day:

With "The Beauty Stone" terminated the partnership which, with the exception of one break, had existed for twenty-five years. What its results were, what its effect on manners was, only those know who were in touch with the social life of the '80's. Our lyrical stage was made purer, brighter and more amusing than it had ever been in all its history. Gilbert's epigrams and witty sayings became a part of the vernacular of the day, and the passion for Sullivan's music was so general that it seemed as though the street pianos were made for no other purpose than to reproduce the merry tunes, whose coming killed the banalities which for so long had passed muster with amateurs. But fashion moves swiftly, and already the gold of yesterday is passed by for meretricious ornaments of superficial value.

At the present time the standard of public taste is nearly as low as it was a quarter of a century ago, when the drawing room ballad reigned supreme. American "rag-time" has polluted rhythm. The lyric theatre has become a glorified music hall. Librettists write "books" without plots and dialogues destitute of wit. The leading comedian is only one degree removed from the "character" artist of the "halls," and the aim of the principal lady is chiefly directed toward giving an immodest coloring to verses otherwise as devoid of humor as they are of common sense.

Enough has been quoted to show that it will be eminently worth while to read Mr. Findon's book when it makes its appearance on this side of the watery divide.

"Why are there no women of genius?" asks a correspondent from Minneapolis. They should follow Emerson's advice and take Paine's.

LEONARD LIEBLING.

It is officially denied that Lilli Lehmann has written a critical commentary on Beethoven's "Fidelio." The famous singing teacher will leave poor Beethoven's opera just as he wrote it.

THE annual Worcester Festival will be held this year on September 27, 28, 29 and 30, and as usual, will be fully reported by a special representative of THE MUSICAL COURIER.

THE latest official news from Bayreuth is to the effect that there will be no performances there next summer.

THE UNIVERSITY OF MUSIC

BROOKLYN.

The Vocal Department, under the direction of MADAME AURELIA JAEGER, late of Vienna, now directress of the Metropolitan Opera School, will be open in November. By courtesy of Mrs. and Miss Packer, pupils may apply to the Instruction Committee at

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FESTIVAL HALL, WORLD'S FAIR GROUNDS,
St. Louis, September 15, 1904.

WORLD'S FAIR music has reached its zenith in the events of the past week, which have included the star attractions of the season.

The Arions of Brooklyn were paid many deserved honors during their visit here, which included a reception and luncheon tendered by Theodor Lewald, the imperial German Commissioner General to the Fair, at the German pavilion, at which Marie Rappold captured her audience by her delightful singing. Their fellow musicians, the Liederkrantz gave them a fine evening at their homelike club, where the Arions repeated their Festival Hall successes and had their hearts warmed by cordial greetings and many expressions of friendship voiced by the leading Germans of St. Louis and other distinguished Teutons from over the sea.

M. Alexandre Guilmant, the famous French organist, gave his initial recital on Monday evening last, assisted by his two distinguished American pupils, Wm. C. Carl, of New York, and Charles Galloway, of St. Louis. The audience crowded the outermost part of Festival Hall and gave the genial organist-composer a most enthusiastic greeting. Interest was maintained all through the rather long but well selected program of international character, and M. Guilmant was tendered an impromptu reception after the recitals, at which were renewed some old friendships and begun some new ones.

Time seems to make but little inroad upon the placid countenance and generous physical proportions of this great but modest artist, and his facility of expression, flexibility of technique and vigor of execution seem to ripen and not to wane.

He will present thirty-six programs at as many recitals, and will follow his World's Fair appearance with a brief tour of the larger American cities, which is being arranged for him by Mr. Carl.

Record attendances seem to be a direct result of M. Guilmant's engagement, and the music at the St. Louis fair presents the first statistics of a financial success in that direction.

The less distinguished organists play to crowded houses, which pay an admission fee of 10 cents each, and all programs are sold at 5 cents each. Guilmant's recitals are 25 cents, and the box office receipts have reached nearly \$1,000 at some of his recitals. At a rough estimate Festival Hall yields a revenue of about \$2,000 per week on ordinary occasions, and during Guilmant's stay will produce about \$4,000 per week additional, as the attendance at the recitals has decided the department to have two each day, morning and afternoon, with Mr. Guilmant as the chief attraction and some American organist for the lesser.

The Exposition officials do not lean to music or seem to have a proper appreciation of those who do. The great Frenchman's recitals have up to the present time been unattended, officially at least, by any official higher than the manager of the Department of Music, nor has any reception been tendered him, or other mark of honor been conferred upon him. It is to be hoped that during his stay some proper recognition of his talent and the exalted place he occupies in the musical world will be tendered him.

Despite the repeated promises of the organ builders, M. Guilmant is giving his recitals upon an unfinished instrument, some of the solo stops yet remaining to be installed. The mystery which has surrounded the slow work on the organ seems to grow deeper as the Fair wanes, and no one seems to be disposed to unravel it. I was assured months ago that the organ would be finished before July 1. These assurances have been gradually and gently pushed forward a week or ten days at a time, until finally the positive assurance that it would be completed for Guilmant's initial recital was the anchor upon which we built our hopes; but he has been here a week and we seem just as far off from the realization of these fair promises as ever. It is to be hoped that the builders are more

prompt in the fulfillment of their contracts than they seem to be in the one at Festival Hall.

That MUSICAL COURIER readers may know how interesting M. Guilmant's recitals are I am appending the program of one of them:

Prelude and fugue in A.....J. G. Walther
Elevation in E flat.....F. Aloys Klein
Sonata No. 7 in F major, op. 89.....A. Guilmant
Entres.
Lento Assai (Dreams).
Intermezzo.
Grand Choeur (Tempo di minuetto).
Cantabile.
Finale.
Pastorale.....D. Zipoli
Choral, In dir ist Freude.....J. S. Bach

William C. Carl immediately preceded his distinguished teacher in the rendition of two very interesting and well chosen programs on Friday and Saturday of last week. His splendid work and artistic manipulation of the great instrument left but little to be desired and the comparison between his performance and those of M. Guilmant re-ounds much to Mr. Carl's credit. His constant and intimate association with the famous Frenchman has done him a world of good and he seems well qualified to maintain his hard earned reputation of being one of the leading, if not the leading, organists of America. The program which follows was the first recital Mr. Carl played:

Allegro Moderato, from sonata in E minor.....Ludwig Beethoven
Before the Altar, from Wedding Music.....John Lund
Minuetto in B flat.....F. Aloys Klein
Fugue in D major.....J. S. Bach
Pastorale in F major.....Jacques Nicolas Lemmens
Vision.....Rudolph Bibl
Rigaudon.....Jean Baptiste Lulli
Andante in E major.....Charles Wesley
Grand Choeur en Forme de Marche.....Alexandre Guilmant
(Dedicated to Mr. Carl.)

Both M. Guilmant and Mr. Carl are guests while in St. Louis of Charles Galloway, the genial official organist, who studied with Guilmant in Paris for four years and of whom the master speaks with affection as a "most talented pupil."

Mr. Carl will return to New York within the next week to resume his season's work.

Most gratifying from every standpoint was the orchestral concert of Friday a week ago, which presented two very satisfactory features, the first in the person of the director, Emil Mollenhauer, of the Boston Festival Orchestra and the Boston Band, who had been invited to conduct, and the second in William Harper, the splendid basso, who earned new laurels by a splendid rendition of his two well selected numbers.

Mr. Harper is a rare combination of manliness and art, who succeeds in getting very close to his audience by his genial stage presence, which is also thoroughly dignified. He thoroughly satisfies when he sings and can be proud of his fine, resonant voice, which seems to find no difficulties in range and maintains its quality of sonority throughout. Indeed, for the short time Mr. Harper has been before the public he has made great headway, due entirely to his own merit, and it is to be hoped that St. Louis may hear him more often in the future.

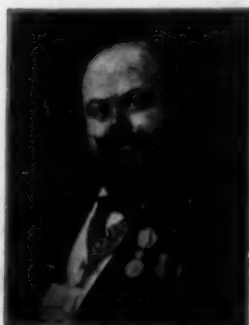
The "Dio dell'or," from "Faust," was sung with a rollicking swing and a commanding, dramatic intensity that surprised the audience and carried them to a high pitch of enthusiasm. A strange but thoroughly satisfactory contrast was afforded by the "Confutatis Maledictus" from



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Verdi's Requiem, which he sang as his second number. The rule of "no encore" instituted at these concerts prevented Mr. Harper from acknowledging a vociferous demand for more, which his audience insisted upon.

Mollenhauer's directing at this same concert was a delight to both eye and ear. His movements are the spirit of rhythm, under which lies the strength of firm authority, and he seems able to convey his message and make his demands simply by the curve of a finger. It is certainly refreshing to see a conductor wield the baton who does not seem to find it necessary to turn himself inside out and dislocate his arms in an effort to produce a climax. Mollenhauer is a splendid lesson to some more demonstrative but less talented orchestra leaders, who were a part of his audience. The program, in addition to Mr. Harper's numbers, included: Symphony No. 6, in C minor, op. 68, Alexander Glazounow; overture, fantasia, "Romeo and Juliet," Tchaikowsky; overture, "Le Carnaval Romain," op. 9, Berlioz.

The juries of award are hard at work, but there will be no announcement of their decisions until the middle of next month.

One of the most pleasing concerts of the Festival Hall season was given recently by the Euterpean Ladies' Chorus, of Columbus, Ohio, under the direction of Mrs. Mary E. Cassell, and with the further assistance of Miss Anna Klages, accompanist.

The concert was embellished by solos, a duet and quartet, in which the participants were all members of the chorus. The program follows:

Concert Waltz.....	Dudley Buck
Euterpean Ladies' Chorus.....	
Carmina.....	H. Lane Wilson
Misses Elizabeth Humphreys and Anna Fornoff.....	
Sweetest May.....	H. Evans
Euterpean Ladies' Chorus.....	
Spring Is Here.....	Edith A. Dick
Miss Ednah Orr.....	
Bells of Aberdovey.....	T. J. Davies
Swiss Song.....	F. H. Kucken
Euterpean Ladies' Chorus.....	
Selected Reading.....	Miss Cora Humphreys
Ode to Music.....	H. Zollner
Euterpean Ladies' Chorus.....	
Solo (selected).....	Miss Martha Downes McGervey
In Old Madrid.....	H. Trotter
Rock-a-Bye.....	W. Neidlinger
Euterpean Ladies' Chorus.....	
Quartet, The Legends.....	Patty Stair
Cuckoo.....	
Misses Elizabeth Humphreys, Orpha Williamson, Bertha Gibson and Fannie Heaney.....	
Old Folks at Home.....	Stephen C. Foster
Darkies' Cradle Song.....	H. G. Wheeler
Euterpean Ladies' Chorus.....	

The Euterpean Ladies' Chorus was organized in 1895 in Columbus, Ohio, and has been constantly before the public since that time.

Mrs. Cassell created the organization and has been its director from the start. She is a native of Columbus, though of Welsh parentage. She began and completed her musical education there and perfected herself in the study of piano and voice. She is now one of the leading teachers of vocal music of Columbus.

The full strength of the organization is thirty-five, but only twenty-two appeared at Festival Hall. They are a well trained body of singers with a surprising number of good voices and a splendid appreciation of balance. Another notable feature was the clear pronunciation and the clean phrasing. While Mrs. Cassell has instructed her chorus in selections which embrace all kinds, she has not allowed them the use of any trash and keeps the standard high.

Since 1895 they have had many successes in choral contests. At that time they took first honors at the Eisteddfod. At Cincinnati in 1897 they were awarded first prize and gold medal on a similar occasion. The Reese medal and first honors were won again at Columbus in 1898; a gold medal and first prize at Cleveland in 1899, second prize and gold medal at the Pan-American Exposition in 1901. In 1902 they went abroad and toured both England and Wales successfully for six weeks. They were well received, and at the Bangor (Wales) Eisteddfod captured a special second prize. Their latest victory was at the national Eisteddfod at Pittsburgh in 1903, where they were awarded first prize and gold medal.

They are at present en tour, combining a pleasure trip with a series of concerts between here and California which will extend to about the middle of October.

Mrs. Cassell shows many reasons for the success of her chorus in the way she conducts. She enters heartily into their work and directs without losing freedom and rhythm.

Minor C. Baldwin, of New York, the organist at the recitals of September 6 and 7, electrified his audience with a most spirited performance. His programs presented a variety of selections, which enabled him to show his proficiency in every department of organ work. His opening

number, the toccata of Bach, was played with a firmness and spirit that aroused his audience to a high pitch of enthusiasm, which was maintained throughout. This was followed by a reverie of his own composition, which afforded a most marked contrast. His playing of Handel was expressive and intelligent. In all of Mr. Baldwin's work he displayed a clearness of technic and an assurance of style which impressed you with the fact that he knew his instrument and the composers he interpreted. He showed much taste in his combinations, and played the organ with a view of securing the broadest and best effects, in which he was successful. The "Semiramide" overture, which was the most pretentious number of his second program, was given all the orchestral effects possible on the organ.

Mr. Baldwin was born in Connecticut, but of English descent, and at an early age went to England, where he studied under the great master of the pipe organ, Wm. P. Best. During the past fifteen years he has devoted himself exclusively to concert work. That he has been successful is not to be wondered at. Dr. Baldwin is also a composer whose compositions are frequently heard at organ recitals. His programs included:

Great toccata (pedal solo).....	J. S. Bach
Reverie.....	M. C. Baldwin
Concerto.....	G. F. Handel
Etude Symphonique.....	E. Bossi
Intermezzo (William Tell).....	C. Rossini
Romance.....	C. Gounod
Tone picture, The Storm in the Mountains.....	M. C. Baldwin
The Shepherd's Evening Song.....	
The Tempest.....	
Hymn of Thanksgiving.....	
Invocation.....	
Pilgrims' Chorus from Tannhäuser.....	R. Wagner
THURSDAY, SEPTEMBER 8.	
Sonata.....	J. Fleuret
Spring Song.....	F. Mendelssohn
Grand Offertoire.....	E. Batiste
Scherzo.....	E. Bossi
Overture, Semiramide.....	G. Rossini
The Marvelous Work, from The Creation.....	J. Haydn
R. P. S.	

Catholic Church Music Reform.

THE commission appointed by Archbishop Farley to look into the question of Catholic church music in this city (see editorial column of this issue) made in effect the following report:

In order that the will of the Sovereign Pontiff be carried out as far as practicable in the churches of this diocese, the following abuses wherever found are to be eliminated: (1) The singing of pieces in a language other than Latin during a liturgical function, for example, during High Mass and Vespers, and between the Requiem Mass and the absolution; (2) adaptations of Latin words to songs, arias or concerted pieces borrowed from operas or other secular sources; (3) the use of Masses in which the Kyrie, Gloria, etc., are divided into separate complete movements not necessarily having musical connection with one another, or in which are interspersed long organ preludes or interludes; (4) the use of compositions in which the words are transposed, omitted or unduly repeated, and in which rests are interpolated between syllables of a word; (5) the use of a music whose style in either the vocal part or the accompaniment is suggestive of the concert or the theatre; (6) the vespers psalms composed "di concerto," that is, in several complete and independent movements; (7) the use of those settings of the "Tantum Ergo" in which the first verse and the second are in contrast, for example, the one to slow, the other to quick movement; (8) the accompaniment of the organ to the Preface, the Pater Noster, the Missa Est, during High Mass; (9) long interludes or intermezzi, especially of a profane character; (10) the omission of any part prescribed to be sung at High Mass or Vespers.

Hence the proper is to be sung in Gregorian chant or else recited recto tono by one or several voices until the choir is trained to sing it correctly. Where the proper Vespers cannot be sung because of the inability of the choir, the complete liturgical Vespers of the Holy Name or the Blessed Virgin should be given. The "Psalms" are generally to be sung in Gregorian chant, but the modern music may be employed if composed after the manner of psalmody, that is, one side responding to the other. If time permit, a motet appropriate to the day or feast may be sung after the proper offertory has been rendered in Gregorian; (11) the spirit of the Church and the very nature of things forbid that persons who do not believe with us be members of the ecclesiastical choir. The incongruity of an unbeliever in Christianity saying "Credo in Jesum Christum" is obvious; the contradiction implied in having those who believe not in the Real Presence singing the "Tantum Ergo" is self evident. Furthermore, even professing Catholics whose lives are in conflict with their belief should be excluded; for, in the words of the Holy Father, "only those are to be admitted to form part of the choir of the church who are of known piety and probity of life, and by their modest and devout bearing during the liturgical functions show that they are worthy of the holy office they exercise"; (12) "It is strictly forbidden to have bands play in church, and only in a special case and with the consent of the Ordinary will it be permissible to admit a number of wind instruments, limited, well selected and proportioned to the size of the place—provided the composition and the accompaniment to be executed be written in a grave and suitable style, and similar to that proper to the organ.

The commission also recommends that systematic teaching of music be required in all Catholic schools and that if possible a conservatory of church music be organized under the control of diocesan authority, having professors for the various branches of church music for the training of organists and teachers.

The commission is composed of Fathers J. H. McGeen, J. F. Driscoll, Anthony Lammell, John A. Kellner, Joseph Bruneau, John J. Hughes and J. B. Young, and Organists James Ungerer, E. S. Hurley and B. E. Johnston. The

Rev. Dr. John J. Kean is the secretary. The commission will hereafter constitute a committee to prepare a catalogue of compositions for voice and organ in accordance with the Pope's instructions.

European Notes.

The Waldemar Meyer Quartet, of Berlin, will give five concerts this season on October 11, November 15, December 6, January 17 and February 14.

Frederic Lamond has given up his residence in Frankfurt and will hereafter live in Berlin.

On September 4 there was produced at Halberstadt a new opera of German student life called "Schwarz-Rot-Gold." The music is by August Stegman. Only lukewarm success rewarded the production.

"King David," a new opera by Amintore Galli, will have its première at the Teatro Lirico, Naples, next month.

Mugnone's new opera, "The Island Fisher," will be produced at the San Carlo Theatre, Naples, early in the winter.

"Der Totentanz," a one act opera by Dr. Six, will be the first novelty of this season at the Dresden Opera.

The Prague Conservatory was founded in 1811.

Walter Matthei, a young Chicagoan, has been engaged as leading tenor of the Lübeck Opera.

Wilhelm Eichberger, an old time opera singer and formerly director of the opera school in the Dresden Conservatory, died in that city middle of this month.

Prof. Dr. Arthur Seidl will fill the chair of musical aesthetics at the Leipsic Conservatory, in place of Prof. Dr. H. Kretschmar, who has been called to the Berlin University.

On September 13 the Hamburg Opera produced Cornelius' "Barber of Bagdad" in the Mottl version.

Liszt's "Legend of St. Elizabeth" will be produced at Düsseldorf next month under Dr. Franz Limbert's direction.

The celebrated Rühlscher Gesangverein, of Frankfurt, will produce at its concerts this winter the following works: Brahms' "Nänie," "Vier Ernste Gesänge," "Schicksalslied" and "Requiem"; Bach's cantatas "Gottes Zeit" and "Schlage doch, Gewünschte Stunde"; Irvan Knorr's "Marienlegende"; Bernhard Scholz's "Das Lied von der Glocke," and Mendelssohn's "Walpurgisnacht."

Max Fiedler, the excellent Hamburg conductor, has been invited to lead concerts this winter at Moscow, St. Petersburg and Rome.

Fräulein Bossenberger, of the Dresden Opera, was married not long ago to Friedrich Schink, the Stuttgart conductor.

Immanuel Muck, the Dresden composer, has just been made "Royal Director of Music."

Dr. Mayer-Reinach, formerly leader at the Stettin Opera, has been appointed lecturing professor of music at the Kiel University.

Prof. Dr. Diez, lecturer at the Stuttgart University, on aesthetics, art and music, will be succeeded this winter by Prof. Dr. Heyer, of Berlin.

Puccini's "Bohème" is continuing on its triumphal career. The première in Prague not long ago was a resounding success.

Burrian, the tenor of the Dresden Opera, was honored by imperial decree with the title of "Singer to the Court."

Henny Linkenbach, a coloratura soprano from Berlin, has been engaged at the Mannheim Opera.

"Will o' the Wisp" is a new opera by Leo Fall which will be produced at Mannheim early in the fall. The same city is also arranging for an October performance of Wein-gartner's "Orestie."

Eduard Jaksch, the leader of the Bucharest Liedertafel, has been made organist of the celebrated Fünfkirchen Cathedral, in Hungary.



Ten Thousand Miles of Grand Opera in English.

Continental Tour of the Henry W. Savage Company and Orchestra, Covering Sixty-seven Cities—Singers and Repertory for Ninth Season.



MUSIC lovers the country over have been "taking notice" ever since the announcement of a continental tour by the English Grand Opera Company was made last spring by Henry W. Savage. No one is able to say what this undismayed impresario will do next. All his dreams seem to come true. The promised extended tour with a company that has been deservedly spoken of as the best ever formed for giving grand opera in English is now an assured fact. Route sheets have just been issued from the brownstone building in Forty-third street, New York, where a dozen or more other Savage companies have been organized and sent out this year.

Ten thousand miles of grand opera in English is the program. The company's itinerary extends from New England to California and from Canada to the Gulf. Engagements in sixty-seven cities are to be filled. In over fifty of these the first grand opera in a decade will be enjoyed, or at least the first grand opera in English on such a pretentious scale. The score of principals represent the best English speaking singers. The all American chorus was selected from over 1,200 candidates from conservatories and music schools in every State in the Union. With a complete grand opera orchestra and a trainload of scenery, costumes and properties, the engagements of the Savage English Grand Opera Company promise to be real events wherever given.

Only a few of the Eastern cities where the Savage Grand Opera Company has enjoyed nine years of unbroken success are to be visited. The company has never been to Canada, never south of Washington or Louisville, and never but once as far West as Kansas City. This season it will touch all the principal Southern musical cities, giving a season in New Orleans, the home of French opera in America. From there it goes to Memphis, touching five points in Texas on its way to the Pacific Coast for opera seasons in Los Angeles and San Francisco. On the return trip Salt Lake, Denver, Kansas City, Omaha, Cleveland and Pittsburg will be visited.

The tour promises to be a record breaker in more ways than one. Reliable news is to the effect that these sections, glutted with so called "opera companies" during recent years, are ripe for something worth while. And grand opera in English is all that. In addition to affording an understandable rendition of the world's masterpieces, the Savage company deserves the support of music lovers everywhere for the reason that it offers the only opportunity to native talent. It is a long step toward the long hoped for "American school of opera."

Each year Mr. Savage introduces to us a number of new

prima donnas, tenors, baritones and basses, who have been studying under the best teachers at home and abroad. Each year he graduates others from his all American chorus. Some are already winning applause in the capitals of Europe and some are filling star roles in other companies on this side. That much for his singers.

During the company's nine years' history he has produced eighty-one operas, many of which have never been

repertory of favorite works. This year he will take only a few of the most elaborate productions, selecting those operas that will best display the talent and versatility of his American voiced artists. The repertory will include such works as Verdi's brilliant "Othello," first produced in English last year, together with the always loved "Il Trovatore"; Wagner's two most appreciated music dramas, "Lohengrin" and "Tannhäuser"; Puccini's beautiful "La Bohème," a realistic tone picture of Latin Quarter life and the only production in English, and possibly the same composer's famous "Tosca"; Leoncavallo's thrilling two act masterpiece, "I Pagliacci"; Mascagni's tragic gem of "Cavalleria Rusticana" and Bizet's ever fascinating "Carmen."

Among the new singers are several that promise speedily to take rank with the well known favorites of the past few seasons. The principals will include the following:

Sopranos—Gertrude Rennyson, Jean Lane Brooks and Kate Sherwood.

Mezzo-Sopranos and Contraltos—Marion Ivell, Rita Newman and Rita Harrington.

Tenors—Joseph Sheehan, William Wegener, Henri Barron, John Belton, Stephen Jungman and Eugene Robert.

Baritones—Winfred Goff, Arthur Dean and A. H. Busby.

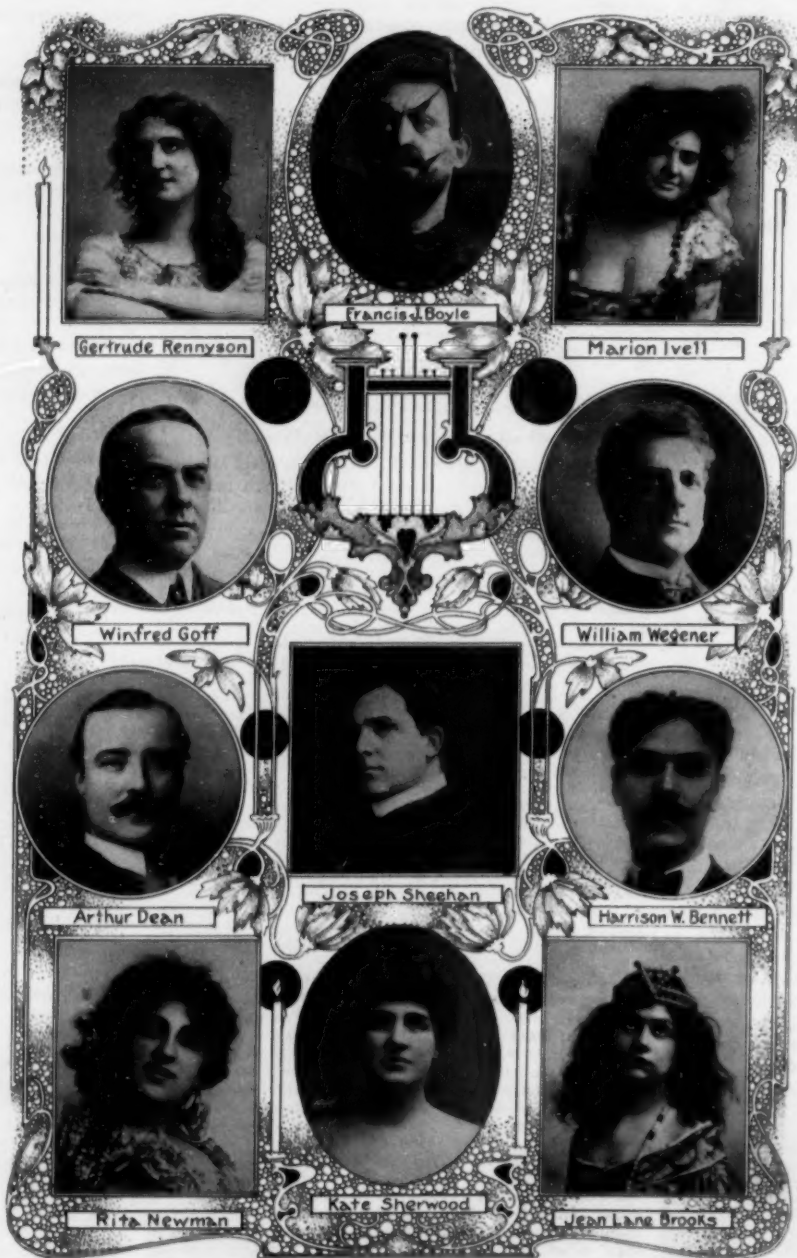
Basses—Francis J. Boyle, Harrison W. Bennett, Charles Henderson and Richard Jones.

A full grand opera orchestra will be carried with the company throughout the season. It will be under the authoritative musical direction of the Chevalier N. B. Emanuel and Elliott Schenck as conductors. Mr. Emanuel has a repertory of 140 operas and is probably the best equipped conductor that has come to this country. Mr. Schenck is an American who has devoted eight years to the study of Wagner opera and orchestral resources in Germany.

The season opens at the Montauk Theatre in Brooklyn on October 10. The entire route has been laid out as follows:

English Grand Opera Route for 1904-1905.

October	10 to 15	Brooklyn, N. Y.
	17	Bridgeport, Conn.
	18, 19	New Haven, Conn.
	20, 21, 22	Hartford, Conn.
	24, 25, 26	Springfield, Mass.
	27	Schenectady, N. Y.
	28, 29	Utica, N. Y.
	31 to Nov. 5	Montreal, Canada
November	7 to 13	Toronto, Ont.
	14 to 19	Rochester, N. Y.
	21	Erie, Pa.
	22, 23	Canton, Ohio
	24, 25, 26	Toledo, Ohio
	28 to Dec. 3	Detroit, Mich.
	December 5, 6, 7	Columbus, Ohio
	8, 9, 10	Indianapolis, Ind.
	12 to 17	Cincinnati, Ohio
	19 to 24	Washington, D. C.
	26 to 31	Baltimore, Md.



sung in the vernacular by any other organization. His record is over 4,000 performances in English.

Formerly it was Mr. Savage's custom to give a limited number of cities long seasons of opera, with an extended

JOSEF HOFMANN

In America Season 1904-5.

STEINWAY PIANO USED.

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January	2, 3	Norfolk, Va.
	4	Newport News, Va.
	5, 6, 7	Richmond, Va.
	9	Columbia, S. C.
	10	Augusta, Ga.
	11, 12	Charleston, S. C.
	13, 14	Savannah, Ga.
	16, 17, 18	Atlanta, Ga.
	19	Birmingham, Ala.
	20	Montgomery, Ala.
	21	Mobile, Ala.
	22 to 28	New Orleans, La.
	30	Jackson, Miss.
	31	Vicksburg, Miss.
February	1	Greenville, Miss.
	2, 3, 4	Memphis, Tenn.
	6	Little Rock, Ark.
	7	Hot Springs, Ark.
	8, 9	Dallas, Tex.
	10, 11	Fort Worth, Tex.
	13	Galveston, Tex.
	14, 15	Houston, Tex.
	16, 17	San Antonio, Tex.
	18, 19	En Route
	20 to 25	Los Angeles, Cal.
	27 to March 5	San Francisco, Cal.
March	6 to 12	San Francisco, Cal.
	13 to 19	San Francisco, Cal.
	20, 21, 22	Oakland, Cal.
	23	San José, Cal.
	24	Stockton, Cal.
	25	Sacramento, Cal.
	27, 28, 29	Salt Lake City, Utah.
	30	En Route
	31	Pueblo, Col.
April	1	Colorado Springs, Col.
	3 to 9	Denver, Col.
	10 to 16	Kansas City, Mo.
	17	Topeka, Kan.
	18	St. Joseph, Mo.
	19	Lincoln, Neb.
	20, 21, 22	Omaha, Neb.
	24	Sioux City, Ia.
	25, 26	Des Moines, Ia.
	27	Cedar Rapids, Ia.
	28, 29	Davenport, Ia.
May	1	Peoria, Ill.
	2, 3	Springfield, Ill.
	4	South Bend, Ind.
	5, 6	Grand Rapids, Mich.
	8 to 14	Pittsburg, Pa.
	15 to 21	Cleveland, Ohio.

Mrs. Babcock's Artists.

MRS. BABCOCK'S International Musical and Educational Exchange, in Carnegie Hall, promises to have a very busy and successful season. Already has Mrs. Babcock made a number of bookings for the artists whom she is managing and every day is securing additional engagements for them. Before entering upon this work Mrs. Babcock was a successful teacher. She is admirably fitted for this managerial business, being a woman of culture and an excellent manager. Her list of artists for the season contains some favorite singers who enjoy high reputation, and others not quite so widely known, yet very promising.

With regard to Mary Howe it is not necessary to say much. She stands so high as a concert and oratorio singer that her reputation rests secure. As is well understood she is not only a fine artist but is one of the most beautiful prime donne before the public.

Another singer of high reputation and who is on the threshold of a brilliant career is Eugenia Getner, a St. Louis girl, who expects to settle in New York permanently. It will be remembered that she made a most favorable impression upon the audiences in the Duss concerts. Miss Getner will make frequent appearances this winter.

An oratorio singer of unqualified ability is Justin Thatcher, the tenor. He will sing in some of the big music festivals and will do much concert work. Mr. Thatcher was one of the most admired of the Chicago singers before he came to New York.

Robert Kent Parker, basso, who holds a prominent position with one of the leading churches in Greenwich, Conn., is now located in New York. Mr. Parker toured with a concert company last season and his success was unequivocal.

Miss Ottyl and Miss Juliette Sondheim, the gifted sisters, who give recitals for two pianos, have taken a high position as musical entertainers. They will be busy this season.

Miss Olive Malvery, of India, the distinguished reciter, lecturer and writer, who is an international favorite, will give entertainments in many cities under Mrs. Babcock's direction.

Hardy Thé, the admired French tenor, who is under Mrs. Babcock's management, will continue his classes in

diction, interpretation and repertory this season. He won a high reputation in Paris before coming to New York. Dudley Buck, Jr., the tenor, is another well known artist under Mrs. Babcock's management.

The Manning-Altschuler-Lambord Trio is constituted as follows: Edward Manning, violin; Modest Altschuler, cello, and Benjamin Lambord, piano. This organization purposes to give concerts, musicales and musical lectures. Mr. Lambord, the pianist, is a composer of merit. He won the Mosenthal Scholarship at Columbia College. The first recital will take place the fourth Wednesday in October.

Mr. Witherspoon's Teacher.

To The Musical Courier:

READING in your last issue the questions of a C. H. Tinker about Herbert Witherspoon's first teacher and your for obvious reasons well guarded answer, I feel myself compelled to answer as far as Herbert Witherspoon is concerned, for it was I who made him a singer. When he came to me to study he was a member of the Yale University Glee Club, and as far as his natural voice was concerned it was rather insignificant and of very small range; in fact, they informed him that he was not good enough any longer for the glee club. I shall not forget the charming lady, his mother, coming into the parlor with consternation in her sweet angelic face, saying: "Oh, Mr. Treumann! My poor boy is heartbroken! He was dropped from the glee club," and how happy I felt to be able to cheer the sympathizing mother and her utterly discouraged son, who just entered to take his lesson, with the words: "Don't let that worry you! Another year and they will even beg him to be the soloist of the club." And so it came to pass. After graduation he obtained at once one of the best paying church positions in New York, whose organist later on claimed him as his pupil. In your paper appeared an article that Herbert Witherspoon thanked his glorious voice to his organist, and upon that I received the following letter from my pupil:

You may have noticed in THE MUSICAL COURIER of last week a short article about me, referring to Walter J. Hall as my teacher. As I told you some time since, I have been studying with him for several reasons. He has benefited and helped in many ways. But I was sorry to see such a thing appear without also giving you due credit for the great help you have given me, for it was you who made me a singer in the beginning. I have therefore just written to Mr. Riesberg, of THE MUSICAL COURIER, to put your name with mine as my teacher, whom I esteem very highly, as often as he can.

Mr. Hall must have credit, too; so must Ferguson and so must anyone else I study with, but you are first. I write this to assure you that I am still, as I always have been and always will be, your sincerest and devoted pupil,

HERBERT WITHERSPOON.

About the other question of C. H. Tinker—"Who are the two or three best vocal teachers in the city, teachers of the Italian method?"—I would say that there is only one method of teaching, i. e., to show a pupil how to produce his tones correctly and to place them properly; then he will be able to sing in any language like an artist.

MAXIMILIAN KNITEL-TREUMANN.

15 Washington Terrace, September 17, 1904.

E. Presson Miller Resumes.

E. PRESSON MILLER has returned to New York and resumed teaching at his studio, 1013 Carnegie Hall. After a busy season, which did not end until late in July, Mr. Miller found it absolutely necessary to rest. He divided his time between Old Orchard, Me., and Atlantic City, N. J., and returns much benefited and ready for his winter's work. During his absence his studios have been entirely renovated and redecored, and now present a very attractive appearance. Mr. Miller has many fine voices among his numerous pupils who are now doing successful work in the various branches of their art, benefiting by the results of his careful and conscientious training.



Address: 150 W. 94th St., New York.

Management: HENRY WOLFSOHN, 131 E. 17th St., New York.

He not only develops the voice but also the musical side of his pupils. His time is usually well filled, and this season promises to be as successful as former ones.

Madame von Klenner in New York.

MME. EVANS VON KLENNER closed her summer school at Point Chautauqua, N. Y., in time to reach New York for the reopening of her Metropolitan Studio, at 230 West Fifty-second street. Among the pupils who study with Madame Von Klenner are two that come from the far quarters of the earth—one from Melbourne, Australia, and another from Cape Town, South Africa. A third has been enrolled from the City of Mexico. Besides a thorough training of the voice at the Von Klenner studio pupils have special advantages in studying the languages, a school of languages being now an adjunct of the vocal department. Madame Von Klenner has ideas on the matter of interpretation. For one thing, she holds that certain songs cannot be correctly sung if translated from French or German into English. While there are a few songs that can be set into intelligible English most of the compositions are nothing more than parodies when the English text is used. It is because of her views that Madame Von Klenner has been successful in making linguists of the singers who study with her.

During the summer Madame Von Klenner's classes at Point Chautauqua included twelve teachers from eight different States in the Union. In addition she had her regular vocal pupils and a number of professionals whom she "coached" while preparing their programs for the season soon to begin. Madame Von Klenner will add the school of languages to the curriculum at her vacation school next summer.

Recital by Leon Sampax.

WESTMINSTER, Md., September 24, 1904.

AT Western Maryland College last evening Leon Sampax, director of the music department, gave a very successful piano recital, presenting the following interesting program of the different schools of music:

Classic—	
Toccata von Fuga.....	Bach
Gavotte Variations.....	Rameau-Leuchetitzky
Concerto en Re mineur.....	Mozart
Romantic—	
Nocturne, op. 35, No. 2.....	Chopin
Impromptu, op. 36.....	Chopin
Waltz, op. 64, No. 2.....	Chopin
Modern—	
Les Jeux d'Eau à la Villa d'Este.....	Liszt
Rhapsodie Hongroise, No. 2.....	Liszt

Mr. Sampax recently returned from Belgium, where he gave recitals during the summer months.

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Voice Culture, Style and Repertoire.

GARCIA REPRESENTATIVE.

SOME OF HER PUPILS: Frances Traversa, Katharine S. Bonn, Lillian Watt, Lulu Potter Rich, Florence Mulford, Sarah Evans, Adah Benzing, Eleanor Credin, Kathleen Howard, Rosie A. Knapp, Grace Ames, Katharine N. Piqué, Aimée Michel, Paul-Schroder and Mme. Rudolph Leach.

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Basso

FRITZ

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WASHINGTON.

Headquarters E. F. DROOP & SONS,
WASHINGTON, D. C., September 24, 1904.



ME. GENEVRA JOHNSTONE-BISHOP has become associated with the Wrightson College of Music at Washington, D. C. This is cause for sincere congratulation that an artist of the character of Madame Bishop should become identified with the work of the place. This singer and teacher comes directly from Los Angeles, where she has created an immense following, many of whom, reading of the educational advantages of Washington, urged Madame Bishop to bring them to this city to continue their musical education. She consequently brings with her a number of embryo musicians who will be greatly welcomed. As head of the vocal department of the College of Music this gives to that institution a large and merited claim to distinction throughout the country. Already rich through the presence of S. L. Wrightson, Miss Katie Wilson and Thomas Evans Greene in the vocal departments of the college, and Reginald de Koven as practical instructor in the higher instrumental departments, a balance of power in these directions is now given to the college that may well make it the envy of any musical institution in the country. Mr. Wrightson is being congratulated upon this rare acquisition.

Madame Johnstone-Bishop has been touring Mexico, where she was the guest of the Presidential party, of all high dignitaries of the country, and most popular with the people. She has sung in Europe, Australia, Hawaii, and sings the songs of the latter country in the native tongue, in addition to English, French, German, Italian and Spanish in an extensive repertory. Much of her life being spent in Europe as student and artist, the singer is thoroughly conversant with the best foreign musical traditions, customs, taste and earnestness. In Florence, Italy, she held the chair of oratorio, and made her mark as its exponent. In Paris and London she is well and favorably known. What an acquisition to Washington life! Personally Madame Johnstone-Bishop is all that is attractive and delightful, distinguished to a degree, easy, charming and lovable. She is daughter of the Hon. Judge J. C. Johnstone, of Ohio, Mr. McKinley's intimate friend, and is niece of Dr. William Johnstone, of Paris. She is in Washington the guest of Mrs. Heman Walbridge and Mrs. S. Briggs, who are among the ardent music lovers of Washington. She leaves for Ohio this week to say au revoir to her parents and fill concert engagements, returning to active music life here in October.

Tom Greene has arrived in Washington Music College and is busy making arrangements for the new and unique field here of practical operatic study on stage, with costumes and orchestra. This much needed field of work will attract American pupils to Washington and to the college as no other could. Its value and attraction are both clearly to be seen. Three public performances of operatic work will be given during the school year, accompanied by the Washington Symphony Orchestra, Mr. Greene directing the management. Think what an opening for American talent to be prepared for public performance. When prepared for such the agency of the college will have exceptional facilities for placing the young people in brilliant and lucrative positions. "Carmen" will be the first opera presented through the college.

Fitzhugh Coyle Goldsboro, the violin artist, graduate of the Vienna Conservatory, who was engaged as professor of violin in the Unschuld University of Music in Washington, has been obliged to cancel the proposed connection by reason of extended concert engagements in Europe. This young artist, who is of the Coyle-Goldsborough family in Washington, recently played by invitation of His Royal Highness Prince Leopold Salvator of Austria before a body of the officers' corps, His Royal Highness Prince Elias von Parma also being present. He was personally thanked and congratulated by these august personages.

An interesting person in the music world of Washington is Mrs. Burden, of 1734 K street, the originator of kindergarten systems for teaching music to children. In 1856 this happy idea was conceived by the lady and since that time she has equipped hundreds of teachers with her unique and ingenious method. Delighted simply to carry on the traditions of her invention Mrs. Burden is never without some ardent pupil who is preparing herself by this first sure step for thorough and simple imparting of musical law to young people. Mrs. Burden has also devised a system of musical "playing cards," by which the ordinary cards are replaced by thoroughly musical ones, affording incessant interest and merriment to musical groups. This is indeed a novelty among the "latests" of music proceedings in Washington.

Miss Marie Kimball has returned from Europe. Mrs. Goldsborough is still at Oakland, Md., but will soon be in the city. Mrs. Agnes Postell Everest has returned and commenced her valuable "deep breathing" and vocal instruction, in which she represents the celebrated Organi, of Dresden. Mrs. Everest's address is 1721 U street. She is hereby recommended to all seekers after the essentials of vocal production. Jesse Gerald Tyler, a well known pianist, graduate of a Western music university, has come to town as one of the faculty of the new Washington Conservatory of Music, of which the president is Miss Harriette Gibbs. This school has opened with an encouraging number of pupils and a faculty of twelve teachers.

Miss Clara Drew, of Boston, has just arrived to take charge of the vocal department of the Unschuld University of Music in Washington.

Notwithstanding the protesting modesty of the parties interested it seems inevitable to fall into the expressions "Wrightson College" and "Unschuld University." This seems necessary in the differentiation of these two institutions, opening in the capital at the same time.

Ysaye, D'Albert, Ella Russell, Da Motta, Marie Nicholls, Emma Howe and Caro Revillo are named as among the first class attractions that are to stir Washington people this season.

The Wrightson Bureau, of which Miss Katie Wilson is manager, is considering the bringing here of the celebrated French organist, Alexandre Guilmant. Percy T. Hemus, the baritone, of New York, is also being talked of as a soon comer to the city. It is through the initiative of Mrs. Burden that both these latter have been named.

George G. Deland, a teacher of music from Cornell, as organist of St. John's Episcopal Church, is a newcomer to Washington. He has experience and recommendations and is certainly welcome. Clarence Cameron White is another newcomer as violin teacher and concert performer. His address will be at the Washington Conservatory of Music, 902 T street. Otto Torney Simon, the popular choral director, and his wife have returned from an extended European tour. Miss Mary A. Cryder does not return till next month.

Henri Xander, one of the most gifted of Washington musicians has commenced rehearsals with the Saengerbund.

Droop & Sons, 925 Pennsylvania avenue, N. W., are headquarters for THE MUSICAL COURIER in Washington, D. C.

The paper may be found at all news stands and hotels. It is taking its place, one by one, upon the tables of both musical and non-professional residents of the capital.

FANNIE EDGAR THOMAS.

Obituary.

Frederic William Rhinelander, Sr.

FREDERICK WILLIAM RHINELANDER, Sr., the president of the Metropolitan Museum of Art, died early Sunday morning, September 25, at the Red Lion Inn, Stockbridge, Mass. Mr. Rhinelander was a member of the Mendelssohn Glee Club and a patron of the grand opera and Symphony concerts. The deceased was a descendant of Philip Jacob Rhinelander, who settled in New Rochelle in 1696. He is survived by three sons and three daughters, Frederic W. Rhinelander, Jr., Thomas N. Rhinelander, the Rev. Philip M. Rhinelander, Mrs. William C. Rives, Jr., Mrs. William Morgan-Jones and Mrs. Le Roy King. Mr. Rhinelander was born in New York in 1828.

Quack Music Teachers.

(From Leslie's Monthly.)

"NINETY-FIVE per cent. of all vocal teachers are quacks," said an old musician. Few singers would doubt the assertion. Probably in no other kind of work can a man who knows practically nothing about a subject do so quickly a lucrative amount of teaching. There are many common types—the piano teacher who cannot get enough pupils to make a living, the broken down oldtime singer, the derelict of the concert halls, who never could sing himself, but who now gives fifty or more lessons a week at from \$3 to \$5 each, and many more. Their half hour lessons may be said to consist one-third of chat and gossip, one-third of scales and exercises and one-third of the singing of the pupil's favorite songs, all interspersed with just enough commendation and criticism to keep the pupil's good opinion of both herself and of her teacher. There are teachers who make their pupils sing at a brass headed tack in the wall, and there are others whose training has not only ruined voices, but temporarily harmed general health as well. Over against these charlatans of the profession there are conscientious men and women, who can detect faults in a voice and know how to correct them, who are a constant inspiration to the student's musicianship, and who work carefully and enthusiastically for each individual pupil.

It is not easy to tell the good teacher from the quack, and you will find bitter early experiences in many a successful singer's career.

Savage's "Parsifal" Arouses Interest.

INTEREST in the opening performance of "Parsifal," in English is at fever heat. Wagnerian clubs are being formed in almost every city, and musical circles are holding weekly meetings to discuss the themes and motifs of this great music drama. From a scenic standpoint the production has never been surpassed or even equaled on the English speaking stage. The leading artists are being instructed daily in diction and enunciation by Hermann Klein, who coached them for six weeks in Berlin last summer.



MARIE VON UNSCHULD

Court Pianist of the Queen of Roumania, and President of the University of Music and Dramatic Art, Washington, D. C.

Author of the "HAND OF THE PIANIST."

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Greater New York.

NEW YORK, September 26, 1904.

H P THOMAS, the harpist, known on two continents, gave a recital of his own compositions at Lyric Hall Tuesday last. A good sized gathering listened with delight to the veteran's playing, so musical and full of warmth. His "Jubilee March" (composed for Queen Victoria's Diamond Jubilee) is effective, and the harmonies in "Home, Sweet Home," were very bell-like. Later he gave an imitation of a banjo, than which nothing could be more natural. English airs concluded the program. Applause of the sincerest kind prevailed. He also gives recitals of works of the great composers, including Mendelssohn, Schumann, Beethoven, Handel, Chopin and Paderewski, and finally talks or lectures on philosophical subjects.

Mrs. Gertrude Hammond, a pupil of E. Presson Miller, has been engaged as one of the flower maidens in the Savage production of "Parsifal." She possesses a fine contralto voice, of wide range and power. She has sung repeatedly at the musicales given by Mr. Miller at his Carnegie Hall studio, becoming a great favorite through her beautiful singing and attractive personality.

Parson Price was recently the recipient of a flattering offer to remove to San Francisco to teach voice; he never expects to leave New York. The Maude Fealy mentioned in the Herald of September 21 as having made a success as Rosamond in London with Irving is a pupil of Mr. Price's. Ida Conquest, who will star under the management of Thos. W. Ryley, is also his vocal pupil. Probably most of the shining lights among the actresses of the day are his pupils.

Geo. H. Downing, the baritone, who is fast becoming known as a fine singer, sends two notices of his singing in "The Messiah," as follows:

The baritone soloist George H. Downing was accorded a warm reception for his fine execution and the thrilling quality of his tone, that vibrated with spirit and fervor and carried the audience to enthusiastic demonstrations of approval.—Mt. Vernon, N. Y., Daily Eagle.

Mr. Downing sang well and his voice was particularly good, and there was dramatic power and good knowledge of music manifested. He was not as familiar with the score as were the others, and there were mannerisms which were noticeable, but the quality of his voice and its excellent control, finish and expression were manifest.—Mt. Vernon Daily Argus.

Carl M. Roeder returned last week from North Conway, in the White Mountains, where he spent the summer with his family and a congenial company of friends. He will be at his Carnegie Hall studio Tuesdays and Fridays and at his Newark studio, 276 Sixth avenue, Saturdays.

Mr. Roeder's methods combine the most advanced educational ideas in music study, his regular course of instruction being as follows:

Elementary, progressive, intermediate and advanced; comprehending sight reading, ear training, touch, technique, memorizing, analysis, practical harmony and interpretation, and embracing the entire field of instructive, classic, romantic and modern musical literature.

Special courses in repertory, concert playing and teaching methods.

Tenor John Young spent the summer, as in former years, in Sullivan County, singing a few times at Ocean Grove (in "The Rose Maiden"), in Richfield Springs (at Hotel Earlington) and at Deal Beach, where "In a Persian Garden" was given. He has been engaged for the Tuesday Musicales of Rochester, N. Y., which annually gives several recitals by leading artists.

James F. Nuno, formerly of Buffalo, is to be married to Gertrude Brown, of that city, in October. He is baritone of the Clinton Avenue Congregational Church of Brooklyn, and in business in New York. His father, the dean of Buffalo musicians, is spending several months in Mexico, where, as a composer of the Mexican national hymn, he is made much of. The Mexican band at the Pan-American Exposition "discovered" him, and this visit is the outcome.

Blanche Towle, soprano of Lafayette Presbyterian Church of Brooklyn, has been in town all summer, hard at work under Galloway, to whom so many prominent singers go. Her choir gave an evening service devoted to works by Schubert, and Miss Towle is said to have sung her very best.

Clement de Macchi has resumed vocal instruction at Carnegie Hall, where he has a large class, comprising many of the leading singers of the day, coaching opera, concert, &c. Some of his pupils have been engaged for the Metropolitan Opera Company.

Katharine Cordner Heath has been engaged as soprano of the West End Presbyterian Church, Albert J. Holden, organist. Her beautiful singing in "The Swan and the Skylark," at Calvary M. E. Church, some time ago remains bright in the memory of those who heard her.

The position of soprano of Calvary M. E. Church, Seventh avenue and 129th street, is vacant. A. Y. Cornell, of Carnegie Hall, can give further information.

Martha M. Henry, the soprano, has returned from Cincinnati, Ohio, after an absence of ten weeks. Her sister, Cora Mae Henry, the violinist, will arrive soon. Miss Henry has been re-engaged for one of the Aeolian Hall concerts next month.

Mary Porter Mitchell, contralto, will also sing at one of the Aeolian Hall concerts. She spent the summer at Scituate and Boston. She is sure to be heard more of this season, for she has a fine voice and attractive personality. Both Miss Henry and Miss Mitchell sing in the Clinton Avenue Congregational Church of Brooklyn.

Genevieve Bisbee has removed her studio from Carnegie Hall to Cambridge Court, 142 to 146 West Forty-ninth street. She has a special course for those who wish to become teachers or to play in public. She expects to give studio recitals frequently. An under teacher, trained by Miss Bisbee, takes charge of beginners. Only the Leschetizky method taught.

Saturday, September 17, Bertha Lively Harding, the contralto, was married to Edward Brouwer, of New York. Miss Harding came here from Los Angeles, Cal., studied, and later was alto of Westminster Presbyterian Church of Bloomfield, N. J.

Henri G. Andres, formerly of Cincinnati, last season at Carnegie Hall, will remove his studio October 1 to 256 West Ninety-seventh street, where he will also have an assistant for the young pupils.

Frank Hemstreet will hereafter spend two days each week at Montclair and Englewood, N. J., teaching the voice. He is continuously busy at his New York studio.

Dr. Percy E. D. Malcolm, well known to musical folk, has removed to the Martinique, West Thirty-third street. The musicales given by Dr. and Mrs. Malcolm are most enjoyable, well known professional friends participating.

Lillia Snelling, the contralto, begins her New York professional career most auspiciously. She is alto at the Fifth Avenue Baptist Church (Mr. Shelley's choir), and last summer appeared in oratorio with such artists as Rio and Miles. She owes her artistic development to Mrs. Laura E. Morrill.

W. E. Chamberlain, baritone, pupil of Francis Stuart, is singing in "The Old Homestead." He spent the summer at the Thousand Islands, where he sang at several concerts, in Syracuse and Cortland. Mr. Chamberlain's progress has been steady and highly satisfactory to those interested.

S. Archer Gibson and family spent the summer in Maine; he returns in better health than for years past. He will give some organ recitals on the Brick Church organ, and is at work at composition. Apropos, he has adapted and edited Jadassohn's "God Be Merciful" for two sopranos, alto, tenor and bass, which beautiful motet may be had of Schirmer. He gave two organ recitals in August at the St. Louis Exposition and considers the organ a marvel, as do most of the New York organists who played it.

Paul Ambrose's compositions, issued by J. H. Schroeder, numbering some thirty works, comprising piano pieces, vocal solos and anthems, are in increasing demand. This publisher will send the complete list on application to 10 East Sixteenth street.

"A Plain Talk With American Singers," by Louis Arthur Russell, is the second of his educational booklets. As foreword he says:

To sing is to make an address, to relate an incident, to express a sentiment or an emotion! Why not then from the first of vocal study bear this in mind, and at once throw aside fantastic notions about singing, cut loose from any bonds of thought which make you look upon the singer's art as occult or mysterious, and determine to study with common sense at a ruling principle? This is a practical life, and all of the arts which in any way relate the experiences of mankind must do so in a way that will reach the heart of man and appeal to him as truth.

The booklet, which is full of sound common sense, is sub-divided as follows: "As to Methods of Singing"; "As to Voice Practice"; "Habit versus Nature"; "Imitation in Art Development"; "The Status of Art"; "As to the New School of Voice Culture"; "Some Axioms for Singers," and "Self Confidence versus Strutting."

Mme. Hervor Torpadie (Björkstén) will resume vocal instruction, Carnegie Hall, October 1. An unusually large class of students is awaiting her this fall. The excellence and simplicity of her method are arousing great interest among artists in this country as well as in Europe.

The Salter School of Music has issued cards for tomorrow (Thursday) evening, September 29, 8:30 o'clock. Music by the Cycle Quartet and the Manhattan Ladies' Quartet.

J. Armour Galloway announces the removal of his studio to the Lester Studio Building, 53 East Fifty-sixth street, studios 1 and 2.

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HERBERT WITHERSPOON.

IN these days of foreign absorption of the American concert field, it is a pleasure to record the success of an American artist in his own country. Success won purely by beauty of voice and merit of work. Herbert Witherspoon stands today among the foremost singers, both in concert and operatic work, in the United States. He has resorted to no ingenious methods of advertising, has not gone to Europe for the purpose of culling press notices to impress the local public. He has simply gone on doing his work unobtrusively and with never failing increase of art and resource until the reward of reputation and popularity has come to him. He is now the leading bass in the concert, recital and oratorio field. He has had operatic experience, and receives offers both at home and from abroad that would tempt any other singer, but he has chosen his career, and with reason. The range of important roles for a bass in opera is so much less than for any other voice. The tenor or the soprano is always the favored one of composers, and it is only in the broader sphere of oratorio and recital that the great opportunity comes. It is particularly a great opportunity to this artist, for he possesses the temperament and versatility so rarely found with the beautiful bass voice with which he is endowed. Mr. Witherspoon is about to begin a season already well booked in many of the large cities of this country. It gives his manager, Henry Wolfsohn, particular gratification to announce that this artist has return engagements in almost every city in which he has sung during the past three years. Mr. Witherspoon has appeared with the New York Oratorio Society, the New York Symphony Orchestra, the Boston Symphony Orchestra, the Pittsburgh Orchestra, in Pittsburgh and en tour; the Worcester Festival, two years in succession, with a third invitation to sing this year, which he was obliged to refuse; also the Bethlehem Bach Festival, and in many other cities in recital, concert and oratorio. In recital singing he has won an enviable reputation and success, and many re-engagements; his versatility, linguistic abilities and really remarkable taste in program making all contributing to give him the position of America's best artist in the field of song.

Mr. Witherspoon's voice is a basso cantante of wide range and peculiarly resonant and sympathetic quality, capable of singing equally well a Schubert song, a Handel aria or a scene from Wagner.

Mr. and Mrs. Witherspoon accept a limited number of pupils and are located permanently at the Hotel Portland, 132 West Forty-seventh street.

Among the important engagements for which Mr. Witherspoon is already booked, his agent announces "Messiah," with Chicago Apollo Club, Milwaukee Oratorio Society, Minneapolis Oratorio Society; "Elijah," with Cleveland Harmonie Club and with Montreal Oratorio Society; in concert with the Pittsburgh Orchestra in Pittsburgh and in Cleveland, Ohio; Toronto, St. Paul, New York, Boston, &c., in recital and concert; also in Ottawa at the grand concert given in honor of the Governor of Canada and his wife, Lord and Lady Minto.

Excerpts from a few of the tremendous number of Mr. Witherspoon's press notices follow:

Herbert Witherspoon, the basso, who has previously been heard in a similar roll in Gounod's opera, makes an ideal Mephistopheles. He has the spirit and dash, resonant and powerful voice and the

dramatic style which specially qualify him for so important a part.—Newark Advertiser.

Mr. Witherspoon gave keen delight to the critically minded by the distinctness of his enunciation and excellency of his diction, the finish of his phrasing and his admirable breath management.—New York Tribune.

Mr. Witherspoon sang with excellent voice and with a feeling for the dramatic element in the music.—New York Times.

Mr. Witherspoon showed again in the bass solos how excellent a voice he possesses and what a good foundation in musical feeling.—New York Mail.

Herbert Witherspoon was in excellent voice, lending the bass recitative dramatic weight that was very impressive.—New York Tribune.

Of the soloists Herbert Witherspoon, bass, did decidedly the most satisfactory work. He delighted with the pure and resonant beauty of his voice.—New York Press.

Fine bass voices are not so rare as to make Mr. Witherspoon's a curiosity, but such schooling and moreover such a rare imagination as he possesses are not frequently met.

His artist's temperament embraces the ability to speak in an easy, conversational manner on his program. This he did as a prelude to its delivery, telling in a few pointed sentences the characteristics of the schools and of the individual composers represented.

To his other artistic virtues Mr. Witherspoon adds perfectly clear and intelligible enunciation, and exhibits the rare ability to combine a fine legato with clearly pointed vowels and consonants.—St. Paul Dispatch.

Mr. Witherspoon is gifted with a fine natural organ. Bass voices that are flexible and musical throughout the range are rare enough to make a voice like Mr. Witherspoon's, which possesses both those qualities, exceedingly valuable, but in addition to these purely vocal qualities the singer, who entertained and delighted a representative musical gathering last night, has a dramatic temperament and a keen artistic intelligence which are demanded of the modern singer who aims at success on the concert platform. The breadth of his musical culture he revealed in the brilliant program he presented last night, for he impressed his literary value as well as his vocal value upon his hearers.—St. Paul Globe.

Herbert Witherspoon, the basso, won a most decided personal triumph.—St. Paul Democrat.

Herbert Witherspoon, who possesses a bass voice of fine qualities, was the lion of the evening.—Buffalo Courier.

It is not often that one listens to a more delightful singer than Herbert Witherspoon.

He sang three beautiful songs, and was forced to give three encores, at the end of which the audience gave him up reluctantly.—Buffalo Express.

Mr. Witherspoon's enunciation and vocalization were of a fine quality, and he imparted an unusual dramatic culture to his rendition of the famous aria.—Cleveland World.

He entered completely into the spirit of the composition with most magnificently dramatic effects.—Cleveland Town Topics.

I wish I could call attention to several things that students of his songs should not overlook. Just now I remember how I was moved to admiration by the pretty effect made at the point of the key transition in the first atrophe of Lemaire's "Madrigal," and that climax "L'âme des fleurs" was superb. In that exquisite Indian love song of Ghalal his reading of the verse endings is far richer than as written. He makes a retard with a marked effect of portamento and a very slow turn on the low note.

More words will not give Mr. Witherspoon all the praise he deserves, so one can only just be thankful we have had the pleasure and hope to have it again.—Houston Daily Post.

To Mr. Witherspoon was accorded something like an ovation for his singing his numbers. He sang without looking at his score, and gave life and meaning to every word.—Brooklyn Eagle.

Mr. Witherspoon's delivery of the bass solos was something to remember as an embodiment of admirable vocal art, blended with dignified yet forceful interpretation.—Brooklyn Times.

Witherspoon is always an accomplished artist, singing with a finish and an interpretative power which are most convincing. Added to this he has one of the most purely lyric bass voices now before the public.—Pittsburg Gazette.

Mr. Witherspoon is a great favorite, and his name on the program is an added attraction.—Buffalo Times.

Herbert Witherspoon is an American singer of whom the country may be proud, for he not only possesses a rich bass voice of unusual range, but he sings with excellent style and with much evidence of reserve power.—Grand Rapids Evening Press.

The soloist, Mr. Witherspoon, was easily the best.—Cleveland Plain Dealer.

It is a delight to listen to a singer so thoroughly competent and masterful.—Philadelphia North American.

Mr. Witherspoon was superb.—Pittsburg Gazette.

Mr Witherspoon sang both the "Pro Peccatis" and "Eia Mater," an unusual proceeding, because the voice suited to the one is seldom suited to the other.—Brooklyn Times.

It was an effort that stamps Mr. Witherspoon as one of the most gifted and accomplished singers to be heard in oratorio in this country.—Newark News.

In all his work the soloist exhibited a strong dramatic sense, which added greatly to the interest of his vocal work.—Baltimore American.

Herbert Witherspoon, who took the part of Elijah, was far beyond what was expected of him, and he sang his way into popular favor in the first solo, so that he was the recipient of the lion's share of the applause throughout the evening.—Boston Globe.

Mr. Witherspoon sang splendidly and easily carried off the honors of the evening.—Detroit Evening News.

Mr. Witherspoon is a vocal artist who instructs while he delights.—Newark News.

Clearness of enunciation, rich tonal quality and a knowledge of oratorio traditions make him an acquisition to the small array of good oratorio basses in this city.—New York Daily News.

The lion's share of the applause was unreservedly reaped by Herbert Witherspoon, with his beautiful, in all parts, particularly sonorous voice, with his vocal interpretation, and his (for an American) astonishingly good enunciation of the German.—New York Staats-Zeitung.

Important News of the Opera.

MR. AND MRS. CLARENCE H. MACKAY will occupy the box of the late William C. Whitney at the Metropolitan Opera House during the forthcoming season of grand opera, Mr. Mackay just having leased from the Whitney estate Box 30. Neither of Mr. Whitney's sons desired to occupy their father's box this season and it has been secured by Mr. Mackay, although it was said that James Henry Smith, who purchased the Whitney residence, would have first call on the box, which is one of the most advantageous viewpoints in "the horseshoe," being directly on the right of the keystone box, owned by J. Pierpont Morgan, and flanked on either side by those of W. Bayard and R. Fulton Cutting and Mrs. James A. Burden. Mr. and Mrs. Mackay have always been subscribers to seats in the orchestra during the past opera seasons, though frequent occupants of seats in the box tier.—Exchange.



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PITTSBURG.

PITTSBURG, September 15, 1904.

THIS city is not only a decidedly musical one, but it has a reputation for philanthropy which other cities might well emulate, particularly Buffalo, where there is much wealth but little disposition to spend it, except for personal aggrandizement. When big concerts are given there the local managers suffer a deficit sometimes difficult to make good.

Just at present the local exposition is attracting crowds. Sousa and his band always create enthusiasm. As an instance of the combination of music and philanthropy, I cite the acknowledgment from the new prospectus of the Western Pennsylvania Institute for the Blind that while Sousa's Band was here Miss Estelle Lieblich, his popular soloist, sang in the chapel of the institute, to the great delight of the blind pupils.

Eugene d'Albert, composer, teacher and pianist, will be heard in Pittsburgh twice during the winter, once with the Pittsburgh Orchestra and at a recital arranged by Mrs. Edward Watson Updegraff to be given at the Hotel Schenley. Mme. Fink-D'Albert is a sympathetic interpreter of his songs.

Leo Oehlmer, the composer and teacher, having had an enjoyable summer vacation, has resumed teaching.

A new director of music for Carnegie Institute must be selected between this period and the middle of January, as Mr. Lemare intends to return to England. Many interested people are hoping that a Pittsburgh man may be chosen for this important position.

James Stephen Martin, one of the most successful of the vocal teachers of this city, has already opened his two studios. One is near the Hotel Lincoln, and the other in his beautifully appointed home on Walnut street, East End, about five miles away from the business centre. Mr. Martin's pupils are always so well taught that they are in constant demand for concert work, and many fill very remunerative church positions.

Walter Hall, organist at Trinity Church, has returned, having spent his vacation in his summer home in Canada. He is again teaching and has the musical interests of Homestead and Braddock to look after as city organist.

Luigi von Kunits, violin virtuoso and concertmaster of the Pittsburgh Orchestra, has opened a school where

the violin is to be taught as it should be, by one who studied with Otakar Sevcik at the Prague Conservatory. For technical training Sevcik's works will be used exclusively. The etudes will be selected from the standard works of Spohr, Kayser, Dancla, Mazas, De Beriot, Kreutzer, Alard, Fiorillo, Rovelli, Rode, Sauret, Gavamis and Paganini. The solo repertory of the student will be chosen from the ancient and modern composers. As individuality is studied nowadays, the same method is not applicable to all. The classic German and the French school will be combined to produce versatility and elegance.

Recitals and lectures are included in this progressive school, and the lectures will embrace the following topics: The violin as an instrument, the development of technique, physiology of the bowing, rhythm and accent, the art of phrasing, &c. The studios are at 5424 Walnut street.

As the public claim upon Von Kunits' time as the director-concertmaster of the Pittsburgh Orchestra and leader of the quartet will prevent his constant attendance in the studios, he will have the assistance of Carl Malcherek, first violinist of the Pittsburgh Orchestra, who was formerly a teacher in the Darmstadt Conservatory. He has the indorsement of Wilhelm Suess, director of that music school, also of Prof. Hugo Heermann, of Frankfurt. Mrs. von Kunits also belongs to the faculty of the violin school. Her sister, Miss Lillian Gittings, the accomplished daughter of the eminent piano teacher Joseph Gittings, of Ellsworth avenue, will have charge of the preparatory piano course for beginners. Miss Anna Griffiths will teach the vocal music. Miss Griffiths has studied with the best masters in England. Miss Griffiths is the solo soprano in the Shadyside Presbyterian Church. Mr. von Kunits will succeed if the earnest wishes of his many admirers have any weight, as they must, for he is an artist whom it is a delight to listen to.

Pittsburghers are delighted with the orchestra announcements for the season, when Emil Paur will come from Europe to take charge of the sixty-five players, most of whom belonged to last year's organization. The rehearsals will begin October 24, and the first concert will be on Thursday, November 3. The list of soloists follows: David Bispham, bass; Lillian Blauvelt, soprano; David Baxter, bass; Mrs. H. H. A. Beach, pianist and composer; G. Campanari, baritone; Eugene d'Albert, pianist; Muriel Foster, contralto; Johanna Gadsch, soprano; E. P. Johnson, tenor; Fritz Kreisler, violinist; Luigi von Kunits, violinist; Maud Powell, violinist; Emil Paur, pianist; George Riddle in reading of Mendelssohn's "Midsummer Night's Dream," with orchestra and chorus, and Herbert Wither- spoon.

The Art Society directors have been successful in arranging with the Kneisel String Quartet, of Boston, to

open the thirty-second season. The date—October 30 at Carnegie Music Hall. The Art Society purposes giving twelve concerts during the season. Some of the programs will be entirely new to Pittsburgh. VIRGINIA KEENE.

Carl Sobeski, of Boston.

Carl Sobeski opened his studio in Huntington Chambers on September 12 and is already busy with pupils. It is probable that Mr. Sobeski will be heard in public more this winter than formerly, and he is arranging programs and adding to his repertory in addition to his teaching.

Some of Mr. Sobeski's recent press notices are given:

Mr. Sobeski was especially effective in "How Deep the Slumbers," by Lowe. It is gratifying to hear a teacher who can so successfully illustrate his methods.—Boston Journal, May 30, 1903.

The interpretation of the early French song, "Adieu, Chère Louise," by Monsigny, and the new interest of such a number as Welling's "Dreaming" was set forth by Mr. Sobeski with admirably artistry, his technical skill and temperament proving entirely convincing.—Boston Transcript, November 18, 1903.

The high attainment of Mr. Sobeski, both as an artist and composer, is well known and appreciated wherever he has been heard. The program of last evening indicated only to a small degree the commendable qualities of his voice, and the recital was a rare musical treat which was heartily enjoyed by the audience present.—Haverhill, Mass., Gazette, March 11, 1904.

Conservatory Opera at Milwaukee.

MILWAUKEE, Wis., September 24.

THERE was a spirited reunion of the Conservatory opera class and principals at the recital hall of the Conservatory on Thursday. The artistic results of the performance of the "Golden Cross," by Bruell, have encouraged the managers to prepare for another production, to be given at the Fabs Theatre either in December or January next. They will meet shortly in order to decide on the opera. "Martha" has been suggested, for the reason that it could be admirably presented. This opera is marked by distinctive individuality, and sustains intense interest from beginning to end. Possibly a comic opera will be given.

Rehearsals will start between October 10 and 15.

The Liederkranz Program.

THE German Liederkranz is to have a winter of unusual musical activity. Among the works to be sung by the mixed chorus at the private concerts are Wagner's "Love Feast of the Apostles," Liszt's setting of Psalm XI, and Elgar's "King Olaf." The Liederkranz's record is a proud one, though little of importance has been done in recent seasons since the notable American première of César Franck's "Beatitudes," at Carnegie Hall on March 25, 1900.

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Chicago.

Chicago, September 26, 1904.

ANNOUNCEMENTS for the fast approaching concert season promise great things. It indeed seems likely that it will surpass that of last year in the number of events and the attractiveness of the artists appearing, and last year was a record year both for Chicago and for the country at large. F. Wight Neumann is first in the field, with an imposing list of artists. He has planned a series of Sunday afternoon concerts, beginning October 30, with the Kneisel Quartet. Josef Hofmann, who is now touring the Pacific Coast with such phenomenal success, will give a recital here on the following Sunday afternoon, November 6. On November 13 Rudolph Ganz, whose successes of last year have placed him among the first of the world's pianists, will give his annual Chicago recital, to be followed on November 20 by Ludwig Marum, violinist, assisted by his wife. Nina David, the greatest range soprano in the world, and her concert company, are booked for Sunday afternoon, December 4. Vladimir de Pachmann will give a Chopin recital on the afternoon of Saturday, December 10. Georg Henschel will lecture on "Personal Recollections of Johannes Brahms," the following Sunday, December 11. Colonne, the great Parisian orchestral leader, will conduct an orchestra concert on the same evening. Mme. Fannie Bloomfield Zeisler gives her annual piano recital Sunday afternoon, January 8. David Bispham will give four German song recitals, January 15 and 22, and February 5 and 12. Felix Weingartner, the celebrated Berlin kapellmeister, will direct an orchestral program of Wagner numbers Thursday evening, January 26, and Franz von Vecsey, the marvelous boy violinist, whose performances have astounded Europe, will be heard in recital on the evening of Thursday, February 2, and the afternoon of Saturday, February 4. Fritz Kreisler gives a violin recital Thursday evening, February 9, and Mme. Marcella Sembrich and Miss Louise Homer will appear later in the spring in song recitals. To this list of twenty-two recitals and concerts Mr. Neumann announces still other engagements pending. When one adds the twenty-four concerts of the Chicago Orchestra already announced, the chamber music concerts by the Sauret Trio, the Spiering Quartet, the big faculty concerts of the larger schools of the city, the concerts of the Apollo Club, and the Chicago Harmonic Association, and the recitals by such worthy Chicago artists as Emile Sauret, Hans von Schiller, Jeannette Durno Collins, Arthur Speed, Wm. H. Sherwood, Walter Spry, Howard Wells, Vernon d'Arnalle, Bruno Steindel, Allan Spencer, Karl Keckze, Minnie Fish Griffin, Glenn Dillard Gunn, Carolyn Louise Willard, John B. Miller, Bernya Bracken Gunn and others, the total swells

to an even greater number of concerts than that which last year's season offered.

Walter Spry.

Walter Spry will play this season in Nashville, Quincy and other town of the South and Southwest. Mr. Spry is becoming extensively known as a pianist and teacher of eminent qualities. This week he conducts the interpretation classes in the Sherwood Music School during Mr. Sherwood's absence.

At the American Conservatory.

Among the voice teachers of Chicago there is no busier man than Karleton Hackett, of the American Conservatory. His services are constantly in demand by voice students from all parts of the country, including many professionals. Among his former pupils might be mentioned the following names: Glenn Hall, of New York city; Mrs. Lillian Trench Read, Mrs. Marie White Longman, both excellent artists; Albert Janpolski, baritone, New York city; Bennett Challis, an accomplished young opera artist, now singing in Italy; Harold L. Butler, director voice department, Syracuse University; John T. Read, W. F. Gaskins, director vocal department, Valparaiso Normal School; W. B. Olds, director Jacksonville, Ill., Conservatory; R. E. Yarnley, now on concert tour; Miss Louise Blish, excellent contralto and vocal instructor, American Conservatory; Miss Grace Dudley, concert soprano, Chicago; Miss Louise Caldwell, concert soprano; Miss Zoe Kendall, Evanston; Miss Martha Powell, Indianapolis; Garnett Hedge, baritone; Calin Cox, tenor, and many others too numerous to mention.

The normal department of the American Conservatory will open Saturday, October 1, with lectures by John J. Hattstaedt and Mrs. Gertrude Murdough.

At 3:30 on the same date a recital will be given by Henriot Levy, pianist, and Miss Louise Caldwell, soprano.

Manager Frank A. Morgan.

In the person of Frank A. Morgan a new manager has entered the musical field in Chicago, one with a wide and successful experience in another somewhat closely related field, that of lyceum work. Six years ago Mr. Morgan organized the Mutual Lyceum Bureau, an enterprise which has flourished under his judicious management to such an extent that it has made the unprecedented record of re-bookings 97 per cent. of its engagements of the previous year. He has in the field a large corps of expert agents, who, while looking after their regular work for the Lyceum Bureau, will at the same time visit all persons in their respective territories who are interested in the engagement of high class musical artists. Of course Mr. Morgan, in

the course of his wide experience, has learned that there is a distinct difference between the lyceum business and the booking of musical artists. He realizes that the latter appeal to a totally different public, and for the present he plans to keep the two businesses entirely separate. At the same time he hopes to educate the lyceum public, to teach them to appreciate better things, and to make the Lyceum Bureau name stand for the highest artistic excellence.

Mr. Morgan has devised a very reliable means of securing a musician's actual rating and one which he believes enables him to discover younger and less known artists who possess marked ability and whom he can guarantee to please their audiences, and who at the same time he can furnish at far less expense than some who are perhaps not better but merely better known. He has mailed to the presidents of all the musical clubs in the United States and to the managers of concert and lecture courses an inquiry as to the degree of satisfaction given them by the musical artists they have engaged during the past year. More than 5,000 inquiries have been mailed. The advantages of this system are obvious. He will in this way be able to gauge his artists' capacities for pleasing so accurately that they can be tabulated in form of percentages. At the same time he will surely learn of many young artists of worth who are comparatively unknown. When one calls to mind the fact that Mr. Morgan has already launched a number of young artists on careers which are proving very successful there is every reason to believe that, aided by such systematic method of procedure, his success in his present venture will be complete.

The Spiering Quartet.

The Spiering Quartet has been engaged by Joseph Cudahy to give a program on the afternoon of his wedding day at Nebraska City, October 1. The quartet will be the

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Maude Fenlon Bollman.

Mrs. Maude Fenlon Bollman, the popular soprano, is looking forward to a busy season. She is engaged to sing the "Stabat Mater" with the Apollo Club in this city on February 13, the other soloists being Bispham, Stein and Cowper. In November Mrs. Bollman goes East to sing in New York and New Haven, and will also make several appearances in Canadian cities, filling return engagements of last season's work there.

Josef Hofmann Goes West.

JOSEF HOFMANN left New York last week for Portland, Ore., where he will open his tour. Henry Wolfsohn has closed engagements for Hofmann in the following cities:

Portland, Ore. Two concerts.
Tacoma, Wash.
Seattle, Wash.
San Francisco, Cal. Four concerts.
Los Angeles, Cal. Two concerts.
Oakland, Cal.
Sacramento, Cal.
Denver, Col.
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New York City. Recital.
Boston, Mass.
Washington, D. C. Recital.
Bridgeport, Conn. Recital.
Montclair, N. J. Private club.
Philadelphia, Pa. Orchestra.
Baltimore, Md.
New York City. Symphony Orchestra.
Philadelphia, Pa. Recital.
New York City. Liederkrantz Society.

Hofmann returns to New York in time for the first brace of concerts to be given by the New York Philharmonic Society in Carnegie Hall on November 11 and 12.

Bianchi, an Italian dramatist, has made a three act opera libretto of Sudermann's "Heimath," known in English as "Magda." It will be set to music by Lorenzo Filiasi, whose opera, "Manuel Menendez," received the second prize in the recent Sonzogno competition.

Musical People.

New Brighton, S. I.—Mrs. Susan Douglas Edson, professional pupil of Marchesi and De Lagrange, teaches here Mondays and Thursdays at 12 Clinton avenue.

Tacoma, Wash.—Miss Clara Cooley, who was formerly in charge of the piano department of Whitworth College School of Music, opened a new studio here September 1. Her advanced pupil, Miss Helen MacReavy, is to be one of Miss Cooley's assistants.

Sterling, Ill.—Miss Kate Chase has resumed her musical classes and again announces recitals by her older pupils.

Springfield, Ill.—Miss Carol Robinson, of 101 South Grand avenue, is a pupil of her mother, Mrs. W. E. Robinson, and like her mother is making a reputation as a pianist.

Rochester, N. Y.—Miss Olive Carlotta Wysard, of this city, is the newly appointed organist at Cornell University, in Ithaca.

Rock Island, Ill.—Mrs. Lillie Eichelsdorfer gave a Wagner musicale recently. The program was by Carl and Arthur Anderson, of Grand Rapids, Mich., and William Anderson, of Rock Island.

Danville, Ill.—A piano recital was given recently by the pupils of Miss Beulah Watkins.

Orlando, Fla.—A musicale was held recently at the residence of Mr. and Mrs. I. C. Mann on Magnolia avenue, Miss Cone and Mrs. H. A. Newell being the hostesses. Mrs. Likins, H. T. Welsh and C. Lawton sang solos, Misses Slemmons and Robinson executed piano solos and Professor Newell's orchestra rendered some music.

Rock Island, Ill.—Miss Blanche Baker recently entertained at a piano recital at her home, 1106 Seventeenth street, assisted by Miss Phoebe Brooks, pianist.

Cullman, Ala.—Mr. and Mrs. T. I. Humphrey gave a musicale at their home recently in honor of Misses Neida and Gene Humphrey, of Huntsville. Those present from a distance who assisted in the musical program were Walter Drennen, of Birmingham; Miss Fannie Burton, of Cincinnati; Miss Hattie Halsey and Miss Neida Humphrey, of Huntsville.

Bethwood, Pa.—A musical festival was held at the home of Mrs. J. W. Lowther recently.

Wichita, Kan.—Miss Zella Spencer is enrolling many new pupils at her studio on South Poplar street. Piano recitals by Miss Spencer's advanced pupils are among leading events here during the season.

Toledo, Ohio.—Eugene Davis is the new head of the piano department at the Toledo Conservatory of Music.

Short Beach, Conn.—Weekly musicales were given during the summer at Miss Bostwick's residence, under the direction of Harry A. Whittaker.

St. Paul, Minn.—Mrs. Norman N. McFarren recently gave a musical at her studio in honor of several guests. The program was given by Mrs. Vincent L. Elbert, the

Misses Swanstrom and Chellen and Mrs. Katherine Hoffmann accompanist.

Marion, Ind.—The opening concert at Marion Normal College was given Friday evening, September 16. A good program of violin, piano and vocal numbers was contributed by Harry Moore, G. S. Bohanan and Miss Wright, as follows: "Sixth Air Varié" (De Beriot), Harry Moore; sonata, "Moonlight," op. 27, No. 2 (Beethoven), G. S. Bohanan; "Chariot Race" (from "Ben Hur"), Mrs. C. W. Boucher; "Matinata" (Tosti), Miss Wright; mazurka, op. 6, No. 1, valse, op. 34, No. 1, prelude, op. 28, No. 15 (Chopin), G. S. Bohanan; "Souvenir des Alpes" (Herzman), Harry Moore; "Spring" (De Koven), Miss Wright; "To Spring" (Grieg), "By the Frog Pond" (Seeböck), "Menuet à l'Antique" (Paderewski), G. S. Bohanan.

School's Good Memory.

[From an Exchange.]

FRITZ SCHEEL, the eminent conductor of the Philadelphia Orchestra, comes to his vocation by right of inheritance. Not only his father but his grandfather presided over orchestras in and near Lübeck, and he thus gained from his earliest childhood an intimate acquaintance with the orchestral instruments. One of the most necessary gifts of a modern conductor is a retentive musical memory. Concerning Mr. Scheel's endowment in this direction the Boston Musician tells a characteristic incident. While he was a member of the Bremerhaven Orchestra a performance of Meyerbeer's "Robert the Devil" was arranged for the benefit of the tenor Siechen. At the final rehearsal it was found that the score of the second act had been misplaced, and it was feared that in consequence the performance would have to be abandoned. Siechen, however, suggested that Scheel, who used to prompt the singers with his violin, should conduct the opera from memory. The young musician answered that he would do so provided the court conductor gave his permission. This being granted he led the opera from memory with complete success, and henceforward was not permitted to give up the baton.

Pupil of Jonas Wins Honors in Belgium.

LEWIS RICHARDS, a pupil of Alberto Jonas, now studying in Brussels, Belgium, with the celebrated pianist, Arthur de Greef (the first teacher of Mr. Jonas), played in public this summer with fine success. Three of the leading critics of Belgium paid these tributes to the art of the young performer:

Mr. Richards played with dash. He understands Bach, and in the scherzo in C sharp minor, of Chopin, he let himself go with his whole heart when the passionate phrases, so plentiful in this beautiful composition, had to be interpreted.—Le Patriote, June 29, 1904.

Mr. Richards showed in his playing natural vigor, perfect poise and a beautiful tone brought out without tricks and artifices. His future seems assured. Mr. Richards played the scherzo in C sharp minor, of Chopin, doing justice to its true character and with the breadth and energy required. We are assured to be able to speak of him again in the near future.—L'Etoile Belge, June 29, 1904.

Mr. Richards shows in his playing breadth and vigor, with something grand in the manner.—La Gazette, June 29, 1904.

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THE STANHOPE-WHEATCROFT SCHOOL.

AN important announcement is made in connection with the Stanhope-Wheatcroft Dramatic School of this city. This institution, which hitherto has appealed solely to those desiring an education in the drama, now purposes to cover a broader field and to reach aspirants for fame on the operatic stage.

Adeline S. Wheatcroft, the director of this school, announces that an operatic department has been added to it. The regular winter course will open October 10. There will be public performances every three weeks and public matinees in the Garrick Theatre, with the sanction of Charles Frohman, its manager.

John Emerson, who is in charge of the Stanhope-Wheatcroft Dramatic School, is eminently fitted for the position which he holds. His experience has been varied, and he thoroughly understands all the details of such an institution.

The scope of work which will be done in the operatic department is so broad that it includes everything connected with the lyric stage. The development of the speaking voice, English and French diction, dramatic reading, physical culture, gesture, pantomime, fancy dancing, fencing and all other action which is associated with histrionic or operatic business are thoroughly taught here. Stage makeup, stage business, interpretation, the rehearsal and performance of operatic works constitute the routine in this department. Rehearsals and performances will take place under the immediate direction of John C. Dempsey, who formerly was associated with Morrissey's English Grand Opera Company, the Nordica Opera Company, the Strakosch English Opera Company and several high class

concert companies. His peculiar fitness for this position is recognized by everyone who is familiar with his high abilities. Mr. Dempsey is well equipped for instructing those who come under his care, and he possesses the rare art of being able to impart what he knows to others.

It is not the purpose of this department to undertake vocal instruction. There will be no singing classes connected with the institution. The management will take pains to find out the most capable voice builders and will permit the students to study under such teachers as they desire. The director of the operatic department desires it distinctly understood that he does not wish to come in competition with the many excellent singing teachers of this city. It can easily be understood that his school will prove a feeder for them. Such a school as this long has been needed in New York.

Mrs. Adeline Stanhope-Wheatcroft before assuming the management of this institution had won a high position on the stage, having acted with Joseph Jefferson, E. H. Sothorn, W. H. Kendall, Alexander Salvini, W. H. Crane, Mrs. John Drew, James O'Neil, Stuart Robson, Helen Dauvray and other distinguished actors. Since taking charge of this school she has devoted herself exclusively to training pupils for the stage, and her long and varied experience in the profession, coupled with a rare faculty of imparting her knowledge to others, has enabled her to achieve an unequivocal success. It long has been one of her cherished desires to expand the scope of her school so that it would embrace a department in which aspirants for operatic honors might be thoroughly grounded in the necessary business of the profession. The very high standing of her school is a guarantee that this new departure

will prove a complete success. Already a considerable number of applicants have begun making inquiries as to the course of study, terms, &c. All of these, and others who desire information on the subject, are referred to John Emerson, manager of the school, No. 31 West Thirty-first street, New York.

Free Scholarships in Music.

THE Women's Philharmonic Society of New York announces the following free scholarships:

Vocal music, Miss Sally Akers, Mrs. Henry Smock Boice, Mrs. Edward H. Canfield, Mme. Louise Gage Courtney, Miss Helen Niebuhr; piano playing, Miss Kate Chittenden (class instruction), Miss Sarah Eliot Newman, Miss Georgine Schumann; sight singing, Miss Mary Fidelia Burt (class instruction); reading and dramatic recitation, Mrs. Frances Carter; elementary harmony, Miss Sarah Eliot Newman (class instruction).

Applicants for scholarship will be examined at Studio 504 Carnegie Hall. Vocal, September 26, from 9 a. m. to 1 p. m.; piano, September 27, from 9 a. m. to 1 p. m.; sight singing, September 27, at 2 p. m.; elementary harmony, September 27, at 3 p. m.; reading and dramatic recitation, September 27, at 4 p. m.

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SAN FRANCISCO.

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SAN FRANCISCO, September 12, 1904.

MUSICAL affairs in Frisco are slowly awakening and ere long the season will be in full swing. The town has been entirely given over during the past week to the Knights Templars, and whatever of music has been indulged in has been in their honor.

Some of the most pleasant of these functions were given in the parlors of the Palace Hotel under the direction of Mrs. Marriner-Campbell, chairman of the music committee. The first entertainment was given on the afternoon of Wednesday, September 7. Mrs. Campbell has a decided gift in arranging affairs of this kind, and the following programs are proof of the interest evinced by those fortunate enough to be present.

WEDNESDAY AFTERNOON, SEPTEMBER 7.

Selections by Knickerbocker Quartet: Herbert Williams, R. W. Smith, D. B. Crane and L. A. Larsen.

Old English Songs—

She Wandered Down the Mountain Side.....Clay
Phyllis, fifteenth century song.....Downs
Mrs. Klippel-Schaffter.

Songs by Chinese children of public schools under direction of Miss Estelle Carpenter.

Selection

Knickerbocker Quartet.

Accompanist, Miss Julia R. Tharp.

WEDNESDAY EVENING, SEPTEMBER 7.

Selection Hawaiian Quintet.

Songs by California Composers—

Just You and I.....Oscar Weil
A Winter's Love Song.....H. J. Stewart
Mrs. Greenleaf-Kruger.

Selections by the Psamore Trio—

Moment Musical.....Schubert
Hungarian Dances.....Brahms
Mary, Susan and Dorothy Psamore.

Norwegian Songs—

Strilevise, Fishermans Song.
Aagot's Fjeld Song, Mountain Song.
Polka-fran-Dalarne, Swedish National Dance.
Mor, min Lille Mor (Mother, Little Mother).
Miss Ingeborg Resch Pettersen.

Shakespearian Songs.....California composer, Gerard Barton
Blow, Blow Thou Winter Wind.
It Was a Lover and His Lass.
Mrs. Marian E. B. Robinson.

Southern airs, arranged by H. B. Psamore.

Psamore Trio.

Selection Hawaiian Quintet.

THURSDAY AFTERNOON, SEPTEMBER 8.

Duets—

O Wert Thou in the Cauld Blast.....Mendelssohn
My Boat Is Waiting Here for Thee.....Smart
Misses Suey Leen and A. H. Leen.

Bendemeer's Stream (Old Irish).....Mrs. H. H. A. Beach
Shena Van (Scotch).....Mrs. Greenleaf-Kruger.

O Dry Those Tears.....Miss Suey Leen.

Musical act, A Night in the Tropics.

Miss Eleanor McLennan appearing as Lei Aloha, the Island Girl, illustrating the evolution of music in the South Pacific.

FRIDAY AFTERNOON, SEPTEMBER 9.

Harmony Quintet, Echoes of the Ball.....Gilley
Mrs. A. T. Fletcher, Mrs. John Madden, Miss M. F. Gordon, Mrs. Robert Lloyd, Miss Edith Adams, pianist.

Love Laid His Sleepless Head.....Gerard Barton
I Shall Have Had My Day.....Somerwell
Mrs. Marian E. B. Robinson.
Romeo's Ladder.....Chodivick
Phyllis (fifteenth century English song).....Downs
Mrs. Klippel-Schaffter.
Annie Laurie.....Buck
Harmony Quintet.

Apropos of these entertainments, given in honor of the Knights Templars and their ladies, San Francisco never appeared in more gorgeously gala attire than during this conclave. The electric decorations were probably the handsomest ever seen here, and "Old Glory" was flung out from every pinnacle, corner and flag pole in prodigious numbers. Even garlands of evergreen were flung across some of the streets, and it was not surprising that a native should overhear the remark from one of the visitors that "California was the grandest State she had ever seen."

"The Pianists' Club" is a new organization here, yet in its infancy, and having for its director Richard Lucchesi. The club holds its meetings in the handsome residence of Mrs. H. McCarthy and has for its aim the rendition of high class ensemble music and to combine artistic attainment with social pastime. This club will, in all probability, give public entertainments this winter for the benefit of charity. The roster names for its active members: Mrs. Lizzie Chamot, Mrs. Hattie Wilson, Mrs. Sadie A. Wafer, Miss Alice Hunn, Miss Mabel Vanderhoof and W. McCarthy.

On September 2, at Lyric Hall, a song recital was given by Miss Elsa Thomsen, with Fred Maurer accompanying. The program was as follows: "Air de Zerlina," Donizetti; "Spring," Paolo Tosti; "Nymphes et Sylvains," Bemberg; "Time Enough," Ethelbert Nevin; waltz from "Romeo and Juliet," Gounod; "Habanera," "Seguidilla," from "Carmen," Bizet; "New Love," Mendelssohn; "Si mes Vers avaient des Ailes," Reynaldo Hahn; "Sweet Bird of Spring," Chaminade; "Aria de Samson et Dalila," Saint-Saens; Swedish folksongs—"Lark" ("The Lark"), "Syttion ar" ("At Seventeen").

At the last meeting of the Sorosis Club, in the cosy little club house on California street, the music was given by Miss Grace Freeman, violinist, a pupil of Giulia Minetti, with Miss Joan Baldwin, pupil of Hugo Mansfeldt, at the piano. The numbers rendered were: Sonate, piano and violin, op. 45 (Grieg), allegro molto appassionata; allegretto espressivo alla romanza; allegro animato; "Le Regret" (Minetti). Miss Freeman showed a remarkably strong and supple wrist for a young girl, and her bowing displays fine training. Her technic was a surprise to those who heard her for the first time and won for her a rousing encore, to which she responded with the violinist's piece de resistance, the "Perpetuum Mobile," which is a tax on the most finished execution and was in this instance surprisingly well rendered. Miss Baldwin is a delightful accompanist, combining a perfect ease of manner with a charming touch. Mr. Mansfeldt predicts a future for this young pianist. Mrs. Oscar Mansfeldt directed the program.

The Kopta-Mansfeldt concerts began this season on October 30; the rehearsals are already in progress. The Kopta Quartet consists of the following talent: Wenzel Kopta, first violin; John E. Joseph, second violin; Charles Heinsen, viola; Adolph Lada, 'cello, and Mrs. Oscar Mansfeldt concert pianist. The series will consist of six concerts, to be given in the following order:

FIRST CONCERT, OCTOBER 30, AT 3 O'CLOCK.

String Quartet, No. 12.....Mozart
String Quartets—
Andantino from op. 1.....Svendsen
Scherzo, op. 6.....Corasano
Piano Quintet, op. 5.....Sinding

SECOND CONCERT, NOVEMBER 13.

String Quartet, op. 18, No. 2.....Beethoven
String Quartets—
Andante from op. 29.....Schubert
Two waltzes.....Dvorak
Piano Trio.....Tchaikowsky

THIRD CONCERT, DECEMBER 11.

String Quartet, op. 41, No. 1.....Schumann
String Quartets—
Adagio from op. 173.....Lachner
Andantino con Variatione from op. 33.....Godard
Piano Quintet, op. 51.....Arensky

FOURTH CONCERT, JANUARY 13, 1905.

String Quartet, op. 74, No. 10 (harp quartet).....Beethoven
Sonata for piano and violin (Sonata Chromatique).....Raff
Piano Quartet, op. 25.....Brahms

FIFTH CONCERT, FEBRUARY 12, 1905.

String Quintet, op. 29 (Fairy Quintet).....Veit
String Quartets—
Menuetto from E flat Quartet.....Dittersdorf
Canzonetta from op. 18.....Mendelssohn
Piano Trio, op. 97.....Beethoven

SIXTH CONCERT, MARCH 12, 1905.

String Quartet, op. 27.....Grieg
String Quartet, Danka (Elegie), from op. 51.....Dvorak
Piano Quintet, op. 14.....Saint-Saens

On Sunday, August 28, at the First Baptist Church of Oakland, under direction of Percy A. R. Dow, "The Holy City," by A. R. Gaul, was rendered by a choir of forty voices, with the following soloists: Mrs. Margaret Gray-Best, soprano; Mrs. J. J. Warner, contralto; Scott Kent, tenor; Norman Pendleton, tenor; Walter Burckhalter, baritone; Mrs. C. H. Lancaster, accompanist; W. W. Ellis, accompanist; P. A. R. Dow, director; Miss Mina Clarke, violinist. The numbers were rendered in the following order:

Prelude, Contemplation, violin, organ.
Tenor solo, quartet, chorus, No Shadows Yonder.
Air, tenor, My Soul Is Athirst for God.
Trio, At Eventide It Shall Be Light.
Quartet, They That Sow in Tears.
Air, contralto (violin obligato), Eye Hath Not Seen.
Chorus, For Thee, O Dear, Dear Country.
Chorus, Thine Is the Kingdom.
Intermezzo, Adoration, violin, organ.
Air, baritone, A New Heaven and a New Earth.
Choral Sanctus, Holy, Holy, Holy.
Air, tenor, To the Lord Our God.
Air, contralto, Come, Ye Blessed of My Father.
Semi-chorus, The Fining Pot Is for Silver.
Air, soprano (violin obligato), These Are They Which Came Out of Great Tribulation.
Duet, soprano and contralto, They Shall Hunger No More.
Quartet and chorus, List! the Cherubic Host.
Solo, baritone, And I Heard the Voice of Harpers.
Quartet and chorus, Great and Marvelous Are Thy Works, Lord God.

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Tuesday evening, September 13, an entertainment was given for the benefit of the Children's Hospital, under the direction of Dr. H. J. Stewart, with the following program:

Overture, Franz Schubert.....Von Suppe
Thirteenth Infantry Band.

Song, Haymaking.....Needham
Mrs. B. Apple.

Violoncello solos—
Simple Aveu.....Thome
Berceuse.....Codard
Mme. Elsa von Grofe.

Prologue from Il Pagliacci.....Leoncavallo
Intermezzo from ballet Naita.....Delibes
Thirteenth Infantry Band.

Song, A California Night Song.....Stewart
(Cello obligato, Madame Von Grofe.)
Mrs. L. Snider Johnson.

Song, The Lost Chord.....Sullivan
Miss Ella V. McCloskey.

Selections from Wagner's operas.....Tobani
Thirteenth Infantry Band.

The evening of the 15th Vratislav Mudroch, the violinist, gives a concert at Steinway Hall, his only appearance here. Theodor Salmon presents his pupil, Miss Lilian Smith, in a program of piano compositions at Maple Hall in the Palace Hotel. Miss Smith will be assisted by Alfred Cogswell, baritone. The Howe Club on the same evening holds an operatic concert at Native Sons' Hall under the direction of James Hamilton Howe. These concerts will be mentioned in next week's letter.

Advices from Los Angeles tell of a reorganization of the Los Angeles Choral Society and a sound financial basis on which to rest for future work. During the coming season the society will give "The Messiah" on December 29, "Elijah" on January 1, and in the third concert a mixed program under the direction of Julius Albert Jahn. The officers and directorate are now as follows:

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Mrs. Dorr in the East.

MRS. RUSSELL R. DORR, first vice president and chairman of the artists' committee of the National Federation of Musical Clubs, has recently returned East after many years' residence in St. Paul, Minn. Mrs. Dorr's address for the present will be 15 Albert street, Plainfield, N. J. As chairman of the artists' committee Mrs. Dorr has been very successful in planning tours through which the smaller clubs and towns were enabled to hear celebrated artists and at a great saving of time and railroad fare to the artists themselves. Among the engagements already made by Mrs. Dorr for this season are six consecutive concerts in one week for a noted string quartet. The cities and towns are all in the Northwest near each other, and hence the artists will have time for rehearsal and the traveling without the strain that would follow long journeys.

Mrs. Dorr is herself an excellent musician, and is widely known for executive ability and the womanly dignity that counts for much in preserving harmony within and without club circles. During her residence in the Minnesota capital Mrs. Dorr was active in all that makes for the city's welfare in art, philanthropy and society. She served for a time as president of the Schubert Club, of St. Paul, and, as is generally known, was one of the founders of the National Federation of Musical Clubs.

Later in the autumn Mrs. Dorr expects to have an apartment on the upper West Side in order to be near her eldest son now preparing to enter the law school of Columbia University.

Mr. Galloway's New Studio.

J. ARMOUR GALLOWAY announces the removal of his studio from 318 West Fifty-seventh street to the Lester Studio Building, 53 East Fifty-sixth street, corner of Madison avenue, Studios 1 and 2, where he will resume his instructions in voice culture Saturday, October 1, 1904.

QUESTIONS AND ANSWERS.

Public School Music.

To The Musical Courier:

Is music in the public schools of the United States paid for by the taxes from the people, as in the case of geography, history, &c.?

Is it a regular study, as the others, or is it in there on sufferance and experiment?

Who is responsible for record and statistics in regard to the music in the public schools of the United States?

MUSIC LOVER.

In those schools where music is taught it is paid for by the people, of course. Music is still in the experimental stage at the public schools, so far as any practical results are concerned. In New York city the public school music is little less than absurd, but those who teach and direct it are paid good salaries. The local board of education is supposed to keep statistical matter of all kinds. It is to be hoped that they are keeping tables of the musical progress made at the public schools. THE MUSICAL COURIER has often pointed out the absurdity of introducing music teaching into the public school curriculum, and in many places there is beginning to be talk about dropping it from the course.

Madame Rive-King's New Studio.

MME. JULIE RIVE-KING has rented a studio in Carnegie Hall, and it is there the pianist may be seen Monday afternoons after October 1. The pianist is about closing her successful summer classes at her country home near Rochester, N. Y. Besides teaching, Mme. King gave recitals during the summer in Buffalo, N. Y.; Rochester, N. Y.; Meadville and Warren, Pa. No American born pianist has filled more engagements in Central and Western New York and in Pennsylvania than Madame King. She has dates there now for recitals in the regular musical season.

Severns to Give Lecture-Recitals.

EDMUND SEVERN, the violinist and composer, with his accomplished wife at the piano, will give a series of instructive lecture-recitals in New York this autumn and winter. A sonata by one of the great composers is to be played each evening after Mr. Severn has analyzed the work. Mr. Severn is an agreeable speaker, possessing a pleasant, modulated voice and the sense of humor that saves a musical lecture from being a lugubrious affair. Dates and programs will soon be announced.

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